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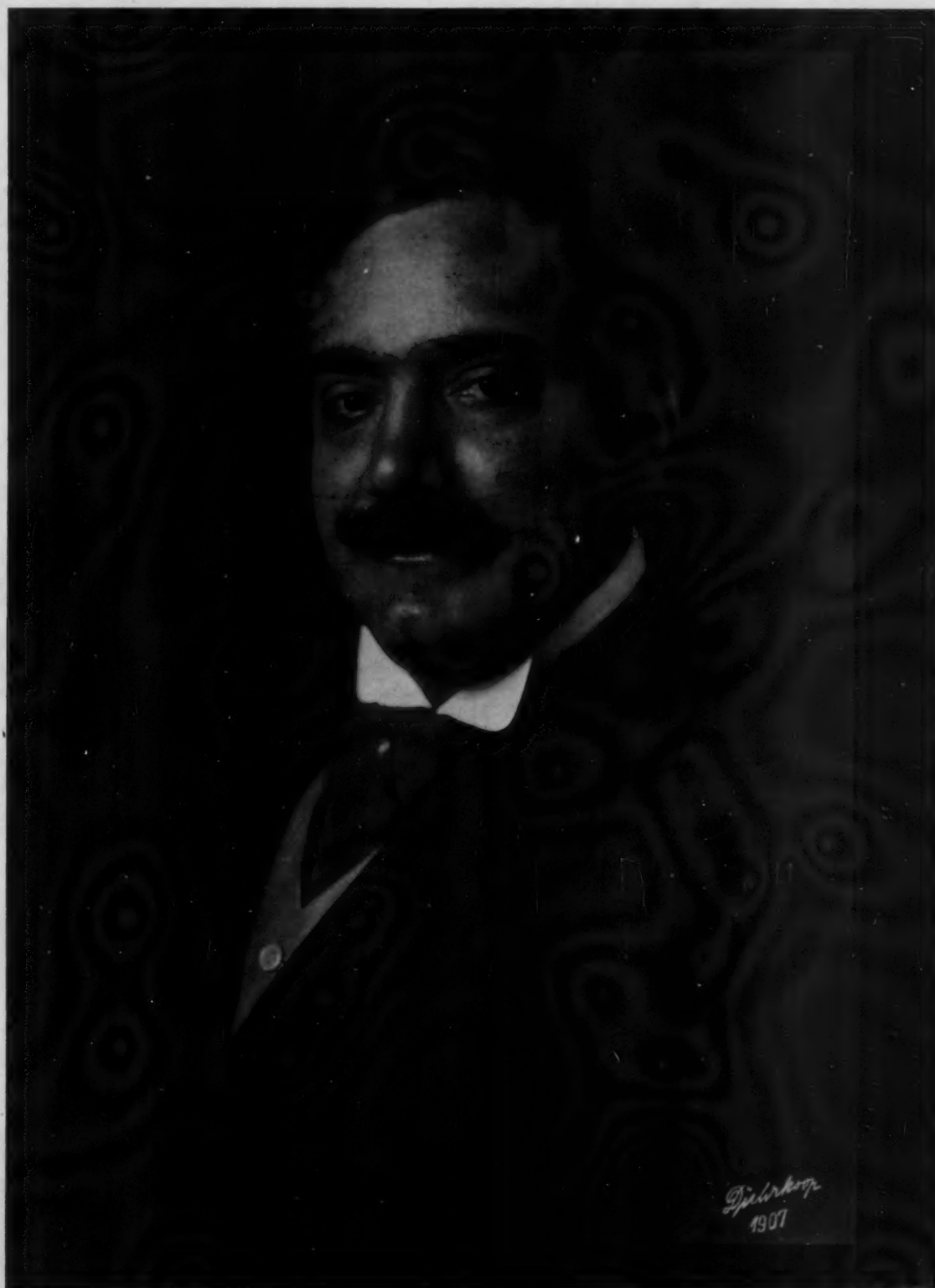
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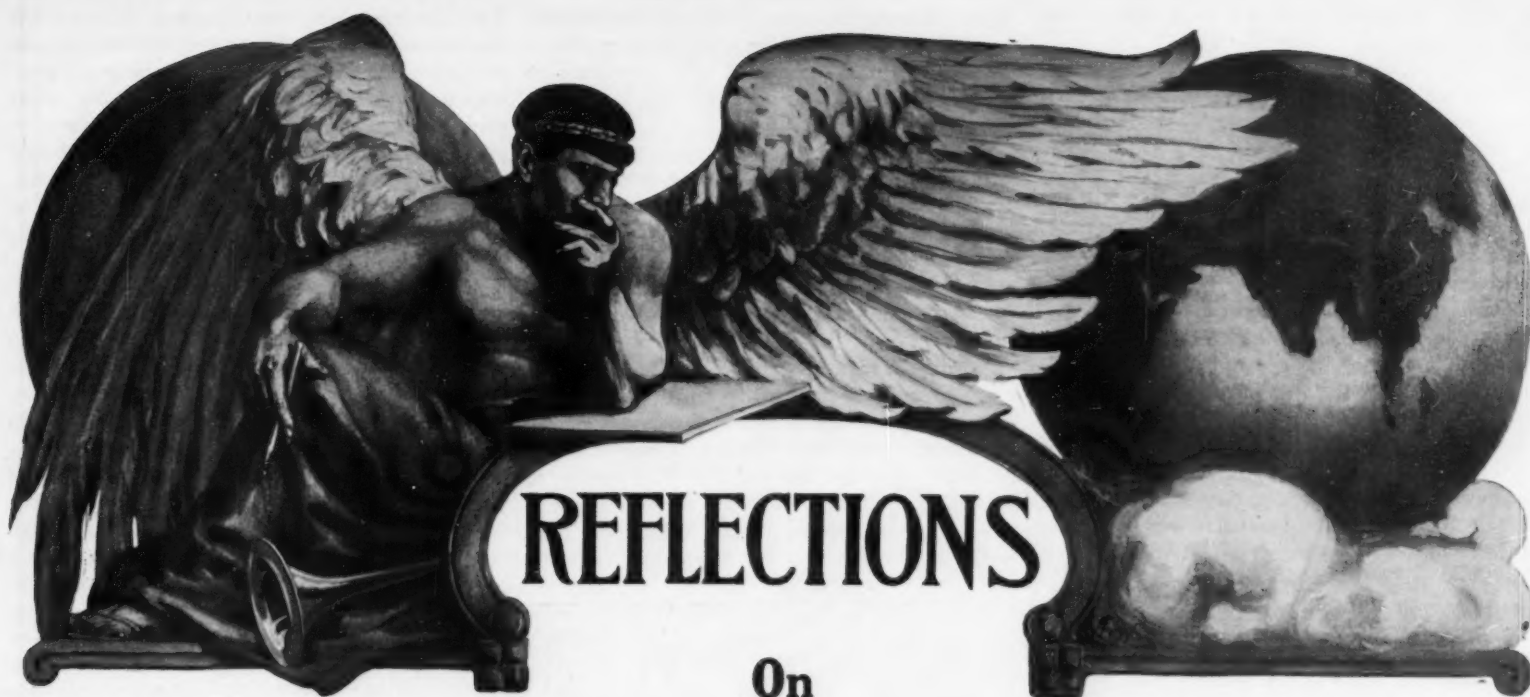
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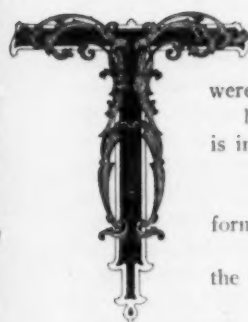
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ARTISTIC REPAIRING ON PREMISES



THE NEW AND THE OLD IN OPERA; AMERICAN COMPOSING, CONCERTS.



HE speculations on the fate of Debussy's "Pelléas et Mélisande" are now as rife here as months ago were the discussions on the real objective of the American battle fleet for the Pacific. The American fleet now is in the Pacific, peacefully steaming toward lower California, and "Pelléas et Mélisande" is occupying the stage at the Manhattan Opera House, the performance interesting many people, surprising others and giving musicians of what we are pleased to call the old school considerable perturbation as to the final outcome of the divine art. Oscar, the Hammerstein, has, however, demonstrated many operatic things which the daily papers of this unwashed town have persistently declared to be impossible. If an otherwise unoccupied literary student were to utilize time with any definite purpose, I would suggest to him to take our dailies for, say, twenty years past and cull from them their despairing repetitions of the sad plight this community was placed in, not only in having at the Metropolitan Opera House, periodically, all and the only great singers of Europe, but also in being unable to find any more of a similar ability, and, furthermore, that novelties would not be accepted by operatic New York, but that it wanted only the Wagnerian repertory and the old operas. Oscar, the Hammerstein, has eliminated this care from the minds of our daily paper "star" creators, for the operatic favorites held such sway here that neither new roles were studied nor new singers admitted on any equality. But the chief credit belongs to the Hammerstein, not only for his success, which is always creditable anyway, but because he did it single handed and without any assistance whatsoever; yea, even with opposition facing him and discouraging predictions attempting to neutralize his efforts.

And now the nervous newspaper man, acting on the assumption that, like Atlas, he is carrying this whole weight upon his bent shoulders, is again engaged in the speculation as to the future of "Pelléas et Mélisande" at the Manhattan. The future has already arrived. Oscar, the Hammerstein, has made it present, made a present to us of it. He has actually introduced as repertory works "Louise," "Thaïs," "Siberia" and this latest mystic play, and the future will give us other novelties, including such revivals as the "Contes d'Hoffmann." The backbone of the old system is shattered and the people will henceforth look for-

ward to new works and to new capable singers as natural operatic processes.

While this literary hunter is engaged in studying the files of the daily papers for twenty years past he may as well look through the twenty years of the files of this paper, and he will there find that THE MUSICAL COURIER had hundreds of articles calling attention to works and singers in Europe that should be heard here, but that were neglected because of the deadening effect of this idea promulgated by the dailies—this idea that we were here in possession of not only all that Europe had to offer, but that the stock had virtually been depleted. Such, then, are the vicissitudes of prophecy, of prophets whose profits are of more consequence than the purveying of facts.

To me it seems that "Pelléas et Mélisande" will remain at the Manhattan Opera House until it is taken off, and sufficient for the day is the evil eye thereof. The work itself represents an entirely new conception of the role of the music drama and upsets old theories and ideas; at least, gives them a shock. After all, it is only through the exhaustion of all possible views on any given subject that we can reach the complete analysis. At one time it was the recitative that occupied the chief attention of many composers, and then came the aria, with the recitative and the accompaniment as a mere sustaining voicehold. Subsequently the orchestral parts were made more significant and became an integral instead of a sustaining part, and this was followed by a complete conjunction of the two, with the chorus making a unity, called by its founder the music drama. This was still further expanded to a deeper coloring and a more distanced perspective through the additional freedom of the orchestra with its more elaborate extravagance, and Debussy now increases this variation by separating the functions—separating it for those who cannot discern that it is merely another or different variation of the same species.

As Lincoln said, it suits those people that like it, and that applies to all things, whether Wagner or Italian or Neo-Italian or Gluck or American opera, which leads me to ask where the American opera really is. Suppose Oscar, the Hammerstein, were to announce that he was ready to produce next season an American opera, with, of course, an American dramatic subject written by an American, where is that opera? A number of composers have been mentioned who might be commissioned by Oscar, the Hammerstein, to write an American opera, but that

is a risky matter—decidedly so. Commissions to compose operas can be given only to composers who have had successes. There are a number of composers of excellent operettas, or light, very light, operas, but they are not of the class that write the profound works—with all due respect to the class here in our country whose operettas are not even known to the world of serious music, and whose small forms of operetta were sustained chiefly by the assistance of what is called horseplay. Mr. De Koven's operettas are legitimate works that do not necessitate the support of such extraneous methods, but nearly all the other American light operas are not even operettic, if I may so term it, in their outlines and substance; they are nearly all actually dependent upon the injection of the "guy" or the "local hit" or the buffoonery of our low comedians, who usually appear as clowns or exaggerated idiots and used physical methods to illustrate their adoption to the sphere of the tight rope performer or the skilled stage pugilist instead of an appeal to wit. No manager could possibly assume the responsibility of commissioning composers of such transitory trash to compose a grand opera on an American subject. The nearest approach we have is the late Frederic Grant Gleason's "Montezuma," on the well known Mexican subject, and that has not even had a thorough test. Then there is the late John K. Paine's foreign text opera.

What should be done? Why, the American composer should write an opera without the commission and then see what can be done with it under the rule of a natural selection. To write under the pressure of a commission may become an inspiration, but great works were not commissioned, rather non-commissioned, compositions. It seems to me the inspiration should come from a higher source than a pecuniary commission, as it did with Bellini and Donizetti and Verdi and Marschner and Wagner and Weber and Gluck and so forth; including even Meyerbeer and Rossini.

American Composers.

And this brings me to a somewhat different treatment of the subject. An intimate friend, deeply interested in music impersonally, abstractly and as an art and inspiration only, one who is an American, but who has lived considerably in Europe, and who has become somewhat interested in the topic of Americanism in music as this paper has been treating it in accordance with my conception of the mission of music so far as it applied to the American musical aspiration—this friend suggests that the result of all this energy of THE MUSICAL COURIER in endeavoring to foist the American composer upon the American public only helps to disclose the narrow limitations of American composition and the nearly helpless chance of having any great music composed here under our prevailing condition. The contention is that our campaign, as we are compelled to call it, for the sake of the understanding of the motive, shows how barren the field is, and that the one name recently projected most on the canvas because of his sad fate and death, Edward A. MacDowell, is not even associated with the composition of a symphony

—unless a "prize" composition in that form be accepted—showing how quickly we resort to any refuge or defense of the position which claims greatness for a composer the moment he is an American, no matter if he is not a symphonist and has never written an American composition.

To use in substance the language applied, my friend says: "The sum total of your demonstration results in the quickening of the view that there really is no American composer at all, and that, in the higher sense of it, the European enlightened art sense of it, you have no composers here at all outside of your academic writers, who give you miniature examples of the European schools and who write German music or French or Alsace-Lorraine music, a music on the border of both German and French, music which is neither fish nor flesh, but which can be found in thousands of examples among the examination specimens of the conservatories of Europe, or the papers submitted to the masters of music who are giving instruction in Europe. Is C. Martin Loeffler an American musician? Is he not

bia or any college or university. "Where is your American music and your American composer?" is the constant question that arises when I read your claims for American composers, and one would probably not put that question so emphatically unless your constant exposure of the real facts were not exhibited so enthusiastically in your columns, although this enthusiasm is, under the prevailing conditions, certainly not judicious."

As an answer is demanded, I might suggest that a great deal of truth is centered in this view of the subject, and it will be found that I never have made the claim that we have a school of American composers or a style American. In fact, I challenge Walter Damrosch, who under oath swore that we have here a style Herbertian just as there is a style Wagnerian, I challenge him to prove that, and, in fact, no one, until the moment that statement was uttered, had ever heard of any American style of music except the popular street styles, and they do not enter into a discussion of these questions. I always and consistently do claim that, unless our

American composers are encouraged, there will never be what could be or might be called an American school. An English school as such does not exist; there are English composers who compose foreign music just as our American composers compose foreign music.

I will candidly admit of the possibility of exhaustion of schools through our European precursors, and that their natural relations to us as such provides the pedigree of any imitative school with a ready tracer. As we are not discriminately divided into groups in this country and present no overwhelming ethnological influence due to any European notion, and as we are by no means an amalgamated nation representing a distinct and scientifically assignable stock, our music or musics, to make that word plural

for the nonce, has its derivation in the various germs developed by Europe. England is in the same condition as we are, with the exception of the English balladists and madrigalists, who, however, represent also the popular style of music, for England has had a steady foreign invasion which has subjected the nation to its influence, even with such music as was written by the Denzas, the Pinsutis and the Tostis, being qualified Italian music with English text—music that has even checked the home development. There is a movement on foot now to make the definite claim that Handel is an English musician and composer because he was born in Germany and first settled and lived in Dublin, Ireland. I do not mean to say that because of this birth and residence he is to be made an Englishman, but he stands a much better chance of immortality in Great Britain as a composer for not having been born there than he would had he been born in the country where Purcell was born and in his day was rejected.

Such is a partial explanation of certain views on this much discussed agitation regarding the American composer. It is the lack of encouragement that destroys any possible initiative, and, furthermore, the greater question of natural impediment through the fact that there is no amalgam, no residuum following the creation of a homogeneous out of the heterogeneous. During the present process something



MUSIC IN CONNECTION WITH RELIGION IN PERSIA.

A custom brought down from times when in Persia the sun service was yet practised, has been maintained up to the present time. The Shah of Persia has a music band which, during the sunrise and sunset, plays a series of peculiar melodies. This picture shows this music band assembled in the courtyard of the palace of the Shah of Persia.

actually a composer of French music, altogether in every phase and phrase Gallic to the Gaulic core? Where is there a touch of the Yankee, the slightest allusion to Revere or Samuel Adams or Warren or Sumner or Bunker Hill or the Boston Tea Party or the Massachusetts Sixth or even industrial Brockton in anything Loeffler has written? Is there any adaptation of a text or subject of Whittier or Emerson or Longfellow? Isn't it all European, strictly European? Tush, tush with the idea of protruding with Loeffler as an American composer, a man of foreign birth who resides now periodically in Paris!"

Furthermore, it is suggested that our own conception of MacDowell's product is that he was a German in music with a slight allusion to the French due to his early associations with Marmontel. And Chadwick, a writer of German songs, no matter under what guise, and of Bohemian and German music even in that orchestral suite played by the Boston Symphony Orchestra—a student of the Leipsic school, a thorough Leipsianer infused with the Teutonic—too tonic ever to be modulated into an American figure. Tut, tut! Why, it is claimed that John K. Paine was an American pedant and a first class professor of music at Harvard, from which no musician emanated during his régime, and it is suggested that I ask where the American musicians are who came forth from Harvard, Yale, Ann Arbor, Colum-

may be found that will bring out the music which would then be designated as American, but American it cannot be if it is the result of the German, French, Italian, Hungarian or Indian or negro infiltration. The Indian, if he were civilized apart from any forced contact, might have founded an American musical basis, but then it is such a tremendous work that it may as well be temporarily suspended for the purpose of this argument.

That Contrast.

And this brings to mind the opportunity granted by the performance of the Boston Symphony Orchestra at Carnegie Hall on Saturday, when a symphonic suite by Chadwick was on the same program with Richard Strauss' protest against the Philistines called "The Merry Pranks of Till Eulenspiegel." Chadwick is one of the foremost representatives of American composed music, and he offers a splendid example of what the American musician who was educated in such an atmosphere as Leipsic was twenty years or more ago is apt to do when he is talented. Leaving aside some Americanisms more of a rhythmic than other dimensions, Chadwick's music is German Bohemian as much as it can possibly be under the restrictions of its program. It is constructed on the clear and transparent lines of the legitimate tendencies of the period, and its orchestration is of high order. It follows the formula, and it is strictly and coherently fashioned on the models of the classical structure. It is poetic and imaginative and it has glow and animation and shows Chadwick to advantage as a composer of eminence and authority. He has something to utter, and he is eloquent and always in command of his subject. Much of the farrago still prevails with many of our composers, but Chadwick is always legitimate and proper.

The other man is the iconoclast and the fearless innovator, whose work is aggressive and defiant even. There is no hesitation in doing what predecessors would call violence to laws that are strictly to be adhered to according to them. Strauss rides over these with total indifference, and puts out a marvelous sketch of music that dumfounds the more it is studied, and the more it is studied the greater becomes the appreciation, for it is original, and it is a stunning specimen of a new treatment of orchestral combinations besides. What has been done by the moderns following Berlioz and Wagner is still further augmented by the daring episodes interwoven into a gorgeous mass of orchestral texture unprecedented in its involved and tumultuous progressions. Its significance, following its title, makes it a cynical declaration of resistance to all conservatism and a proclamation of independence from all that has hitherto controlled the disposition of orchestral forces. There is no school in Strauss except his own, and there is one essence only that reminds us of precedence, and that is the fact that it is real German music. It is all German throughout and cannot be mistaken.

Strauss, therefore, works on his own lines; Chadwick, the American, on German lines also, and hence the operative force must be totally different, admitting for sake of argument that other things are equal. When we once get down to an American school of music and rely entirely on our national spirit for the fulfilment of artistic ideas, we may find the American composer of such power and with such idealism as will represent the glory of a nation's literary and artistic achievements. But this is impossible until the foreign influence is relegated to a minor position, which is neither the condition in England nor here. If once we can travel west with the same longing and desire we have now in traveling east these things will change, and before we can do this we must change—change first.

A Musical Paper's Truth.

Herewith is published an article taken from the Pacific Coast Musical Review of February 15, writ-

ten by its editor on an interesting matter that involves a principle:

The Musical Review and the Profession.

Every now and then we are compelled to set forth in detail the reasons that justify the existence of a musical journal and the responsible tasks that it is pledged to fulfill. There is a certain New York weekly newspaper which finds it necessary to print on its editorial page the legend that it has arisen to establish honesty in musical journalism. Evidently that newspaper assumes that its readers do not believe in its honesty, unless it tells them about it every week. The Musical Review does not need to flaunt its honesty in the face of its subscribers. This is a self-understood fact, and the musical profession here knows that every member of it is treated according to his or her deserts. There are, however, measures of policy connected with the editing of this paper that need occasional ventilation in order that their enforcement is not misunderstood, and so we shall endeavor today to launch upon one of our periodical campaigns of education.

Notwithstanding the fact that this paper is constantly endeavoring to make friends, and is not anxious to gain the enmity of any one, it is forced to maintain its dignity by setting itself a course that it must follow under any

artist he will be forgotten ere a week has passed, and his prestige, as far as the general public is concerned, will evaporate into ether. Now, whether Giulio Minetti admits this fact or not, is immaterial, but every reader of the Musical Review knows that the bulk of the publicity Mr. Minetti received during the last nine or ten years came from the pen of the editor, and the aggressive campaign made in his behalf cost this paper considerable money in the loss of subscriptions and advertising patronage from elements hostile to Mr. Minetti. Inasmuch as publicity is the secret of an artist's prestige it seems to us Mr. Minetti has every reason to feel friendly toward this paper.

And now you will ask: "How has this recognition of the merit of a resident artist been rewarded?" Simply that Giulio Minetti advertised his chamber music quartet in every weekly and daily paper in San Francisco, except the Musical Review, thus ignoring the paper publicly, and repaying kindness with the basest kind of ingratitude. It is not the financial value of this advertisement that causes this mention, but had Mr. Minetti advertised his chamber music concerts in the Musical Review this paper would have earned exactly \$3 thereby. It would have given the Minetti Quartet a picture on the front page (value \$50). It would have published a page editorial comment on the forthcoming concerts (value—ninety lines at \$1, or \$90). It would have exerted itself in the interests of a meritorious organization, and for his \$3 actual expenditure Mr. Minetti would have received about \$250 in free advertising. This is about the proportion of the Musical Review support of Mr. Minetti in the past. So, you see, it is not the financial aspect of the case that causes this comment, but it is the principle that the aggressive campaign which this paper wages in behalf of resident artists is often rewarded with a stinging blow in the face. We want the musical public of the Pacific Coast to know these things, and realize the tremendous difficulties we have to labor under in perpetuating the existence of a genuine musical journal.

What has Mr. Minetti accomplished by his belligerent attitude toward the Musical Review? How much money have these advertisements in the combined weekly and daily papers brought into his treasury? Have they brought him any more than the Musical Review has done in the past? This publicity campaign must have cost Mr. Minetti in the neighborhood of \$200, and I am willing to wager every cent I possess that had Mr. Minetti solicited the exclusive support of the Musical Review, which he could have had by inserting an advertisement for one month, at \$3 a week, because of the artistic merit of his institution, he would have saved \$200, and would have made more money than he received by using the advertising columns of the combined weekly and daily press. The members of the profession will never realize the advertising value of an exclusive musical journal until they have several sad experiences with other advertising mediums, which do not affect the serious music lovers. If an advertisement in the Musical Review does not prove of value to a resident artist, we do not care if he or she advertises in all weekly and daily papers, they will find exactly the same results. This paper is seen and read every week by 10,000 musical people in this vicinity—people directly interested in music—and the combined press of this city does not reach as many musical people.

And now you will ask why has the Musical Review drawn upon itself the enmity of Giulio Minetti? Simply because this paper and its editor condemned him severely for resigning from the University Symphony Orchestra in the midst of the season, at a time when it was almost impossible to secure the services of a new concertmaster, and in the face of his agreement to remain throughout an entire season. It would seem a musical journal cannot be a friend of Mr. Minetti's except it looks upon him as an exalted personage whose acts are beyond criticism. Very well! Let us see what the daily and weekly papers are going to do for Giulio Minetti if his chamber music concerts should prove financial failures, and when he does not occupy any longer a position that gives him prestige. And now we will pass over to another resident artist who has become an enemy of this paper.

During the last six years the Musical Review has paid tribute to Hermann Genss as one of the most distinguished musicians who ever decided to settle in San Francisco. Indeed, the editor of this paper has frequently taken off his coat (metaphorically speaking) and tried in every way to impress upon the mind of the musical public of California how proud it should be of the presence in its midst of a pedagogue of Mr. Genss' distinction. If Mr. Genss' reputation is known today on the Pacific Coast from Seattle to Los Angeles, it is solely due to the efforts of the Musical Review, the daily and weekly papers having been very stingy with their praises of this indisputable scholar and master of the piano. Thousands of dollars would not have paid for the recognition Mr. Genss has received in the columns of the Musical Review. Nevertheless only a week or two ago he was heard to remark that this paper had no influence, that he did not read the paper, and that he did not think it worth any one's while to advertise in it. Why has the Musical Review earned Mr. Genss' en-



T. I. RINDELL.

Sketch by Caruso.

circumstances. Unless a musical journal establishes certain principles according to which its policy is guided, it will never be of any educational value, and its spinal column will be of gelatine quality and decidedly unhealthy for purposes of constructive campaigns. One of the leading principles which the Musical Review has endeavored to emulate is the recognition of meritorious resident artists, and, strange to say, this very policy that should appeal particularly to every reputable musician has aroused the enmity of two prominent resident artists.

During the last six years the Musical Review has espoused the cause of Giulio Minetti. The editor has exhausted his entire vocabulary in expressing his admiration for Mr. Minetti as one of the leading violin virtuosos of the Far West. The Musical Review has published yards upon yards of endorsements of the Minetti Chamber Music Quartet. All the daily and weekly papers in San Francisco combined have not, of their own accord, published one-tenth the laudatory articles about Giulio Minetti and his quartet that the editor of the Musical Review has in the various papers he represented since 1898. In this campaign for the recognition the Musical Review has aroused the ill will of several prominent violinists and violin teachers, some of them even going so far as to circulate the report that Mr. Minetti owned a financial interest in this paper, and that consequently no other violinist could receive fair treatment. Notwithstanding these frictions the Musical Review stood by Mr. Minetti, and when the time came to select a concertmaster for the University Orchestra the editor of this paper recommended Mr. Minetti in the highest terms to Dr. J. Fred Wolfe. While Dr. Wolfe was prompted solely by his own convictions in the selection of Mr. Minetti, the standing the latter enjoyed by means of judicious publicity secured him his public recognition without which he could never have secured the position, and consequently never attained the prestige he enjoys today. Without proper publicity an artist amounts to nothing, as far as the general public is concerned, and the minute the press drops the name of an

imity? Because this paper has recognized the merit of Hugo Mansfeldt, a master of the piano and a pedagogue of indisputable authority. Mr. Genss may not agree with this paper on the subject, but we have a right to our opinion, which is not prejudiced like Mr. Genss' opinion, and while we should prefer the friendship of Mr. Genss, we gladly dispense with it when we can only retain it on condition that we be guided by his own views. The Musical Review reprinted the press notices about Mr. Mansfeldt, because this paper rejoiced in the fact that a resident artist compelled such recognition. We have reprinted Mr. Genss' press notices—whenever he received any. We have printed press notices of Mackenzie Gordon, Helen C. Heath, Franklin Carter, J. Jollain, and other resident artists, and we will continue to do so whenever occasion demands.

The Musical Review confesses to having a particularly fond spot in its heart for Hugo Mansfeldt, not only because of his great artistic merit, but because of his splendid personality. Mr. Mansfeldt has proved one of the staunchest friends the Musical Review has had since its birth. He has induced all his pupils to subscribe for this paper. He has subscribed himself for all those of his pupils who did not subscribe at his solicitation. He was the first to offer material assistance when the earthquake dealt a severe blow to the Musical Review, and while this paper may be a commercial enterprise, it possesses a soul nevertheless, and is heartily appreciative of such noble friendship as Mr. Mansfeldt is according it. Besides, Mr. Mansfeldt has never felt offended when this paper has praised his colleagues, nor has he become an enemy of this paper because we disagreed with him in certain matters. Such is real friendship, and we consider ourselves honored to be the recipient of Hugo Mansfeldt's regards.

It would, however, be unjust to mention here Mr. Mansfeldt without referring to other equally staunch friends whose support and endorsement the Musical Review is proud of. There are above all, Prof. and Madame Joseph Beringer, whom the Musical Review has reason to regard as true friends; Lillie Birmingham, Mrs. Oscar Mansfeldt, Mrs. Noah Brandt, Dr. H. J. Stewart, Louis H. Eaton, Anne von Meyerinck, Prof. E. S. Bonelli, Theodor Salmon, Marshall W. Gisman, Grace Davis Northrup, Mrs. William Steinbach, Alfred Cogswell, J. Stadtfeld, Jr., Prof. Palo La Villa, Samuel Adelstein, Prof. Theo. D. Herzog, Helen Colburn Heath, have all been staunch friends of the Musical Review for years and have supported this paper by means of subscription and advertising patronage, although we have praised their colleagues and have often disagreed with them in certain matters. This is only a small portion of the friends this paper has made.

Will L. Greenbaum and the editor of the Musical Review have had some heated arguments about matters of policy in this community, and yet Mr. Greenbaum is one of the best friends this paper has. The editor of the Musical Review has frequently expressed himself in favorable terms about the Baldwin, Chickering, Steinway and Weber pianos, and yet the Musical Review enjoys the friendship of the men who comprise the firms of Baldwin Company (in San Francisco), Benj. Curtaz & Son, Kohler & Chase, and Sherman, Clay & Co. It remained for Giulio Minetti and Hermann Genss to become the enemies of this paper when they felt themselves personally offended.

Notwithstanding these rebuffs received by the Musical Review from such important musicians as Giulio Minetti and Hermann Genss, this paper will continue to recognize resident artists. But it must reserve the right to the courage of its convictions and the freedom of its speech.

I want to say in this connection—because I have been for a long time at the head of a musical paper, probably the greatest musical paper that has thus far been published on the face of the globe, and my experiences go from coast to coast and all over Europe—I want to say that I have always stated, I repeat it, and Mr. Metzger has learned it by this time also, that free advertising, advertising that doesn't represent quid pro quo, represents no value for either side from the fact that it is, in the first place, a false pretense and directly opposed to any theory of ethics, and in the next place because it destroys values. No paper has a right to accept advertisements or advertise any person within the class it represents at the expense of those who pay. That is the ethical offense. This paper will not do it, never has done it, and insists upon following rigorously the law that every one should be treated alike. It is the only basis on which it has existed. This paper has also refused to countenance any schemes by means of which people could be induced to advertise in its columns through any attempts at favoritism at the expense of the advertiser.

But the most interesting part of Mr. Metzger's revelation is the fact that the men whom he has

advertised free of charge are his enemies. I have frequently heard of enemies of this paper, but I do not really believe that any such exist. Those people who cannot get their announcements and their programs in this paper free of charge are certainly not enemies of the paper. They respect it enormously. I have heard that, coming from all kinds of sources, hundreds and thousands of times, and I have heard that people summed up the proposition aphoristically in the phrase: "You cannot get anything in THE MUSICAL COURIER for nothing; you must pay for it." That is the principle. We want it known all over the world that everything in this paper is paid for, except our editorial opinion, our criticisms and our news items. We can only publish our editorial opinion, our criticism and our news items as we please and as we insist upon publishing them by being paid for everything else—every advertisement, every reprint, every announcement, everything in the form of matter that is of business consequence to those to whom it refers. There is no other way in which to conduct this paper than independently, and it can only be independent, absolutely independent, in its editorial opinion, in its criticism and in its news features by charging for everything else. Hence, those people who cannot get their individual schemes through this paper without paying, and who therefore desist from doing it because they have to pay for it, are not enemies of the paper, but rather friends of it. Otherwise there can be no enemies. Opposition does not mean animosity. There is no war between advertisers and non-advertisers. Papers are sustained by a knowledge of value. No newspaper exists gratuitously. No newspaper ever was published because people had any feeling in its favor. People must know that they can get benefits out of it, because they must get benefits in order to exist.

This demand that we make for the payment has enabled us to float the paper in enormous editions. How could this paper publish its present edition, which goes all over the world, if it were not paid for its articles and advertisements? How could it be independent? How could it publish its own opinions? How could it disregard everybody and everything in the independence of its views if it were not paid for it in all directions? All it does represents a business basis.

Mr. Metzger, of course, made his initial mistake in giving to the two men whom he mentions as ingrates all this service and publicity free of charge. It had no value for them as soon as he did not charge them for it, and not only did it have no value for them, but it placed them in an attitude where they could say that his favoritism made enemies for them. No doubt, they have been going about telling everybody that Metzger's Musical Review hurt them because other musicians became jealous of them and made it a business to injure them where they could. So the ingratitude is a natural result of the evolution of a false method. It is a kind of devolution represented by the action of these people toward their benefactor.

The rule Mr. Metzger should adopt now should be a rigid one—really, a frigid one. He should make it a cold blooded business proposition, and never mention anybody gratuitously except editorially, critically and as a matter of news. Otherwise his paper will not prosper in the manner in which he deserves, nor will he be able to secure that recognition and respect which his efforts call for. I am telling him this on the basis of an experience of many, many years and on the strength of the results obtained through a system that respects those principles. Ibsen says that you get nothing for nothing that is worth anything. Anything that is worth anything must be paid for, and an editor of a paper who will do things for musicians free of charge that ought to be paid for forfeits their respect, because they feel that it is worth nothing, as they paid nothing. That applies to the whole world.

BLUMENBERG.

PROGRAMS AND PARASITES.

The art of program annotation is no discovery of very recent years, as some persons imagine, although its commercial exploitation is a thing first thought of and developed by some of the contemporaneous music critics of New York. As early as 1854 a writer named John Phoenix indited one of the first program annotations, and his effort never has been equaled for lucidity, thoroughness and wit by any of his successors who made a trade of what he practiced as an art. The masterful analysis of John Phoenix was written on a work called "The Plains: Ode Symphonie par Jabez Tarbox." The description follows of the music and its meaning:

The symphonie opens upon the wild and boundless plains in west longitude 115 deg., north latitude 35.21.03, and about 60 miles from the west bank of Pitt River. These data are beautifully and clearly expressed by a long (topographically) drawn note from an E flat clarinet. The sandy nature of the soil, sparsely dotted with bunches of cactus and artemisia, the extended view, flat and unbroken to the horizon, save by the rising smoke in the extreme verge, denoting the vicinity of a Pi Utah village, are represented by the bass drum. A few notes on the piccolo call the attention to a solitary antelope picking up mescal beans in the foreground. The sun, having an altitude of 36 deg. 27 m., blazes down upon the scene in indescribable majesty. "Gradually the sounds roll forth in a song" of rejoicing to the god of day,

Of thy intensity
And great immensity
Now, then, we sing;
Beholding in gratitude
Thee in this latitude,
Curious thing—

which swells out into "Hey Jim Along, Jim Along Josey," then decrescendo, mas o menos, poco pocita, dies away and dries up.

Suddenly we hear approaching a train from Pike County, consisting of seven families, with forty-six wagons, each drawn by thirteen oxen; each family consists of a man in butternut colored clothing driving the oxen, a wife in butternut colored clothing riding in the wagon, holding a butternut baby, and seventeen butternut children running promiscuously about the establishment; all are barefooted, dusty and smell unpleasantly. (All these circumstances are expressed by rapid fiddling for some minutes, winding up with a puff from the ophicleide, played by an intoxicated Teuton with an atrocious breath—it is impossible to misunderstand the description.) Now rises o'er the plains, in mellifluous accents, the grand Pike County chorus:

Oh, we'll soon be thar
In the land of gold,
Through the forest old,
O'er the mounting cold,
With spirits bold—
Oh, we come, we come,
And we'll soon be thar.

Gee up, Bolly! whoo hup, whoo haw!

The train now encamp. The unpacking of the kettles and mess pans, the unyoking of the oxen, the gathering about the various camp fires, the frizzling of the pork, are so clearly expressed by the music that the most untutored savage could readily comprehend it. Indeed, so vivid and lifelike was the representation that a lady sitting near us involuntarily exclaimed aloud, at a certain passage, "Thar, that pork's burning!" And it was truly interesting to watch the gratified expression of her face when, by a few notes of the guitar, the pan was removed from the fire and the blazing pork extinguished.

This is followed by the beautiful aria:

O marm! I want a pancake!

followed by that touching recitative:

Shet up, or I will spank you!

to which succeeds a grand crescendo movement, representing the flight of the child with the pancake, the pursuit by the mother, and the final arrest and summary punishment of the former, represented by the rapid and successive strokes of the castanet."

The only analytical program that compares with the foregoing in keenness of insight and correct delineation of motive was published in THE MUSICAL COURIER some weeks ago and has not yet been forgotten by those interested in the subject. It gave the complete and truthful synopsis of a composition describing a day in the life of a frayed New York music critic. The performance of the composition itself has been forbidden here by the Chamber of Commerce, on the ground that it might tempt young men away from real work and into parasitic modes of living.



[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of The Musical Courier.]

CABLE AND TELEGRAPHIC ADDRESS, "DELMAHEIDE,"
14 RUE LINCOLN, AVENUE DES CHAMPS-ÉLYSÉES,
PARIS, February 10, 1908.

Yesterday's "novelty" at the Lamoureux orchestral concert was the appearance of the director of the Grand Opéra, André Messager as the conductor. While M. Messager may seem to many a novelty in the capacity of a symphony conductor, he is not at all a novice as a conductor, for during several years he was a most successful musical director at the Opéra Comique, and yesterday he proved himself an equally successful conductor of symphonic music, when his vast experience of orchestral resources stood him in good stead. Without going into details here relating to M. Messager's fitness to hold such a position permanently, I will only state that yesterday's opportunity offered abundant proof in the affirmative, and that the enthusiastic audience seemed to be of the same opinion as the present writer. I doubt very much, however, if M. Messager's affairs in connection with the Opéra management would permit him to occupy himself in addition with the conductorship of symphony concerts. Thus the position of conductor of the Lamoureux orchestra, for the present at least, goes begging for a solution. The program directed by M. Messager yesterday was composed of the overture to Mozart's "Magic Flute"; symphony in D minor, of César Franck; preludes to "Miarka," by Alex. Georges, heard for the first time at these concerts; concerto for piano, by Rimsky-Korsakoff (performed by Ricardo Viñes); "Gwendoline," prelude to second act, by Chabrier; ending with Liszt's symphonic poem, "Mazeppa."

At the Châtelet Théâtre Ed. Colonne and his orchestra interpreted the following varied program: Overture to "Tannhäuser," Wagner; D major suite of Bach; first audition of two melodies (songs), by Georges Brun: (a) "La Neige," (b) "Marine," sung by Madame Laute-Brun; fantaisie for piano, with organ, by A. Périllou (first time); "Dance of Salome," by R. Strauss; symphony in C minor, with organ, by Saint-Saëns; organ, Gabriel Pierné; piano, M. and Madame Georges de Lausnay; "Rondo Capriccioso," Saint-Saëns; violin, Firmin Touche; "Siegfried," "Murmurings of the Forest," Wagner; concluding with the "Chevauchée" of the "Valkyries."

Physical impossibility to attend the "Quartet matinée" of MM. Lefort, Catherine, Van Waefelghen and Liégeois; the concert of the "Pops," with ever varying programs, under Ferd. de Léry; the Touche or the Rouge concerts—all of which begin at two, half-past, or three o'clock, on Sunday afternoons.

The Capet Quatuor (MM. Capet, Tournet, Bailly and L. Hasselmans) were heard at the Conservatoire in two Beethoven quartets, the 7th, op. 59, in F major; and the great 15th, in A, with the wonderful adagio movement, containing a song or chant of gratitude (in the Lydian mode), offered by a convalescent, and ending (in the fourth part) alla marcia and allegro appassionata. A program of two quartets only—but what music!

At the Students' Reunion, in the evening, the musical program read as follows: "Belle Nuit" (Offenbach), Bessie Bowie and Elizabeth Clark; "Immer leiser wird mein Schlummer" (Brahms), Elizabeth Clark; address by Rev. C. W. Goodrich (of the American Church), subject: "Lengthening Days"; duo from "Pêcheurs des Perles"

(Bizet), George Harris and Philippe Coudert; aria, "O Don Fatale" (Verdi), Miss Clark; concluding with a vocal quartet (unnamed) by the aforementioned singers. On the Sunday previous the program was made up of piano and violin music performed by José Vargas Nuñez and Rafael Galindo, consisting of Grieg's sonata in C minor; "Pastorale et Capriccio," Scarlatti, and nocturne, No. 3, Liszt; second polonaise, Wieniawski; romance, F sharp minor, and "Novelette," No. 7, both by Schumann; and an address by the Rev. Mr. Shurtleff on "What Is Man?"

The debut concert of Mlle. Louis von Heinrich at the Salle Gaveau on February 1, with a program of original compositions interpreted by herself, as pianist, and the orchestra, under personal direction of Ed. Colonne, was, as already noted in last week's MUSICAL COURIER, an immense success—a success of such importance as to merit fuller attention. Mlle. Louis von Heinrich, under which name this young pianist-composer has chosen to make her first appearance in the French capital (or before any audience, I understand) and of whom the Paris press has judged so favorably, in private or everyday life is Luella Totten, Mus. Bac., from America. Her career as a composer began with her "Baccalaureate Musical" degree presented by the Yale University, after four years of post graduate work with Otis Boise and Prof. Lorraine Holloway, F. R. C. O., of London. Mlle. Louis von Heinrich then went to Leip-



Mlle. Louis von Heinrich.

sic and finished under Prof. Gustav Schreck, of the Thomas Schule and Royal Conservatory, of Leipzig, and Max Reger, of the same institution. In four months she received the "diploma" from the Royal Conservatorium, and came to Paris, where her last lessons were with the maître Ch. Maria Widor. The other prized masters of this gifted young pianist and composer are Prof. Samuel Sanford, of Yale University; Karl Klindworth, of Berlin; Leschetizky, of Vienna; William H. Sherwood and Carl Retter, in piano, and Adolph M. Foerster in composition.

When Mlle. von Heinrich visited the celebrated M. Colonne, bringing him an armful of her compositions to look over, the great conductor wondered if the young musician could play any of her writings. He had not long to wait before he knew. Seating herself at the piano and handing the conductor score after score to follow, she played from memory in wonderful fashion concertos, symphonies, a requiem mass and songs, and the conductor was

so surprised and impressed with the young woman's talents as a composer and a performer that he at once volunteered to arrange and conduct her concert himself, which he did and with remarkable success.

From her numerous manuscript compositions the following were selected to form the program for a first concert: First Symphony in B flat.

Second Concerto for piano.

Solo by the composer.

Four Melodies (Songs)—

- a. Chant Bohémien.
- b. Barcarole.
- c. A ma Fenêtre.
- d. Crépuscule.

Mlle. Suzanne Richebourg, accompanied by the composer.

Third Symphony (Andantino).

First Concerto for piano.

Solo, the composer.

Grand Requiem, for double choruses, organ and orchestra.

- I. Benedictus.
- II. Lux aeterna.

Orchestra and Choruses under direction of M. Ed. Colonne.

This concert drew a large audience, attracted doubtlessly by the interesting fact that the program was composed of entirely new works never before produced. In knowledge acquired Mlle. Louis von Heinrich would seem to be a disciple of the classic school. She has refined feeling for orchestration and form. Her themes are developed and definite. She avoids exaggerated, exotic harmonies and dissonances, consequently she gets fine, flowing effects, obtained in an original manner by quick changes and contrasts in tempi. Her compositions are sound, cohesive and sonorous. The concertos, especially the second one, have the piano part woven in almost as an instrument of the whole scheme, and it is not a mere virtuoso solo, with orchestral background. In the symphony the last movement is finely developed and has a strong, energetic character. The songs are bright and charming—delightful, every one of them. The Requiem is impressive and is well written for the voices though not easy of execution except by a well trained body of singers. Mlle. Louis von Heinrich proved herself a very capable pianist, with a deliciously soft, singing touch. She played her interesting song accompaniments in an exquisite manner, and Miss Richebourg, a charming singer, was most happy in her interpretation of them.

Following are some opinions of the Paris daily press:

Mlle. Louis von Heinrich's works are altogether beautiful. She obtained an immense success as composer and as pianist. Her symphonies, her concertos, her melodies, were vigorously applauded, as was also her superb Requiem.—*Le Figaro*, Paris, February 2, 1908.

Mlle. Louis von Heinrich achieved a colossal success as composer and as pianist. Her Symphony, No. 1, in B flat, was received with enthusiastic applause, as was also her second concerto for piano. Mlle. von Heinrich played this beautiful work with a virtuosity of the very first order. The "Gypsy Song," "Barcarole," "At My Window," and "Eventide," four exquisite melodies, were ravishingly sung by Mlle. Richebourg, and distinctly accompanied by the author, exciting warm applause. The Symphony No. 3 and the first concerto for piano obtained for Mlle. von Heinrich a long succession of ovations truly merited. The Requiem, for choruses, organ and orchestra, a superb work, majestically executed under the baton of Monsieur Colonne, aroused a tempest of frantic bravos.—*L'Echo de Paris*, Paris, February 2, 1908.

We heard only a part of the concert given by Mlle. L. von Heinrich and organized by the very sympathetic secretary of M. Colonne, M. Léon Petitjean. The appreciation of the teachers of Mlle. von Heinrich concerning her talent is incomplete, because they did not mention the audacity, the startlingness of her compositions. M. Colonne, who ordinarily is master of himself and of his musicians, seemed to us astonished, surprised at the unexpected effects which ornament the instrumentation of the young "bachelier musicale." As a pianist, Mlle. von Heinrich is not less extraordinary. The commencement of the symphony in B flat is most curious. Four measures of solo for the timbales, then the silence, then again the solo of the timbales. The effect is dramatic and striking, and yet very simple! It remains for me to congratulate Mlle. Richebourg, a charming pupil of Madame Colonne, who was applauded for four melodies of Mlle. von Heinrich. To resume, I avow to have been stupefied. Never have I heard the Orchestra Colonne execute such music; never have I attended a like concert. Mlle. von Heinrich has made us hear strange music, and can boast to have equaled all the records for originality in matters of symphonic composition.—(Signed, Ed. Le Page.)—*Le Soleil*, Paris, February 3, 1908.

The works of Mlle. Louis von Heinrich are superb and had very great success.—*La Patrie*, Paris, February 3, 1908.

The presentation of works by Mlle. von Heinrich at the Salle Gaveau was a success.—*New York Herald*, Paris, February 3, 1908.
DELMA-HEIDE.

At a recent Frankfurt symphony concert under Mengelberg the soloist was Félicia Litvinne.

Katharine Goodson's Successes.

Recently Miss Katharine Goodson, the distinguished English pianist, played with the New Haven Orchestra, Dr. Horatio Parker, conductor, the Tchaikowsky concerto in B flat minor. The daily papers were most laudatory in their comments of Miss Goodson's performance.

Miss Goodson has also recently given a recital in Chicago; has appeared with the St. Louis Symphony Orchestra, Max Zach, conductor, in St. Louis, and before the Musical Art Society in Louisville, Ky.

The papers in St. Louis found in Miss Goodson's playing the virile power of a man, a deal of expressive art, a charm and a delight, and a poetry, which were all convincing; while the opinions of the Chicago press are summed up by the Chicago Tribune as follows:

Miss Goodson is a pianist who has studied with beauty as her ideal, and has advanced far toward its realization. She has a remarkably fine success with the lyric in piano playing, and to have this is to make piano playing interesting and of art worth. She made everything sing on Wednesday evening, the melodic line being raised and shaded, just as a skilled vocalist would shade it. By so doing she proved that she found the secret of all that is beautiful and of worth in any instrumental art, and by her skill in achieving what she desires she raised her work to the plane of the meritorious and enjoyable.

The critical opinion in Louisville was that Miss Goodson lifts her audience to an eminence where it breathes the pure atmosphere of true musical inspiration, which is always the real mission of genuine art.

Mills' Work on "Voice Production."

Extracts from recent reviews on Dr. Wesley Mills' work on "Voice Production in Speaking and Singing" will be read by many who are interested in this important subject:

Laryngologists and vocalists will find the book immensely suggestive and practical.—Pittsburgh Times.

The author gives to the practical voice user the clearest possible idea of the principles that underlie voice culture. * * * It is his suggestions how to make the wisest and most effective use of one's natural vocal powers that the author renders his greatest service to his readers.—Brooklyn Eagle.

It will thus be seen that "Voice Production" is not only a book by which singers, actors, orators of the pulpit or platform may perfect themselves in their vocations, but a treatise by which every member of society who wishes to make the most of this essentially human faculty both for use and enjoyment may be wisely guided.—Montreal Gazette.

The author of this carefully prepared volume treats only one side of an important question, a side which is too often left open to speculation and upon which depends efficiency in all the vocal arts. He has gone into the study of voice production from the physiological standpoint and has afforded students the means of knowing just what it is that needs training and expertness when effective singing or speaking are to be done. The work is enriched by many illustrations and diagrams, and the text is simple and direct. The volume ought to be worth many times its price to the special audience addressed.—Globe-Democrat, St. Louis, Mo.

It is believed that the book writes principle and practice in a way that has not hitherto been done in any similar book in print. Dr.

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Mills is not only professor of physiology at McGill University and lecturer on vocal physiology in its conservatorium of music, but also a teacher of voice culture and a practical musician. He has made a life study of the subject on which he writes. His book is published by the J. B. Lippincott Company, Philadelphia.—Buffalo Commercial.

Although the volume is scientific in substance, the terminology is simple, and the author's ideas are invariably lucidly expressed. One can scarcely recommend "Voice Production" too highly to vocal students. Would that more singers had even a vague notion of what they were trying to do.—Journal, Providence, R. I.

Dr. Mills is a professor of medicine in McGill University, of Montreal, and a lecturer on vocal physiology in the University Conservatorium of Music. He is also a laryngologist and a teacher of the voice, and has had most unusual opportunities for collecting information on the subject. The book has had unqualified endorsements from the general press, the music journals, voice, choir leaders, etc.—Atlanta (Ga.) Constitution.

The whole book is full of suggestions and valuable instruction. The numerous illustrations will assist in a study of the text.—Philadelphia Record.

The text is illustrated with many diagrams and it is far from being a dry treatise. * * * He is careful in prescribing methods of practice and in the due observance of hygiene.—Philadelphia Press.

As to the fundamental principles underlying voice production and their application, general and specific, he writes with authority. Finally, he considers the elements of speech and song, the bearing apparatus and related physical and mental hygiene.—Washington (D. C.) Star.

The range of topics is wide, their exposition considered is lucid and the advice given to voice users is intensely practical.—Medical Record, New York City.

Tirindelli's Southern Tour.

Pier Adolfo Tirindelli, with his piano accompanist, Chalmers Clifton, has recently completed a successful tour of the South and Southwest. Signor Tirindelli's itinerary embraced the States of Georgia, Mississippi, Louisiana and Texas. Everywhere the artist was received with enthusiasm. His programs, ranging from Tartini to Viextemps, aroused the heartiest appreciation of the critics, the musical writer of the Houston Chronicle stating that Tirindelli suffered by comparison with none of the violinists of the day. As a composer, too, Tirindelli received ovation after ovation. One of his most recent works, "In A Garden," was invariably redemanded. Mr. Clifton, the accompanist, was also highly praised. Some extracts from the press in the Lone Star State read:

Signor Tirindelli, who was the stellar attraction, suffers by comparison with none, and is undoubtedly a violinist of wondrous ability and charm. * * * The Veracini number ("Minuetto") was given with a dash and brilliancy which was entrancing, and Signor Tirindelli's own compositions assure him success in that special field of musical ability. The number entitled "In a Garden" is fantastic and filled with all sorts of happy suggestions. * * * The number following, "Wiener Weisen," was an entirely different type of composition, but eminently satisfactory. The Hubay arrangement of Hungarian airs called for a vigorous style of interpretation, which the artist and composer gave with telling effect, and, of course, the Viextemps number, "Fantasia Appassionata," served as a sort of climax to the work of the violinist.—Houston Chronicle.

Chevalier Pier Adolfo Tirindelli, the eminent Italian violinist, gave a violin recital on Tuesday evening to a select and enthusiastic audience. Signor Tirindelli was in superb form and rendered the exacting program with a virtuosity and bravura which places him in the front rank of concert artists who have visited this city.

The opening number, a dignified sonata by Tartini, copied from a manuscript in the Venetian Museum by Mr. Tirindelli himself, was played with a manliness and intelligence which were very impressive.

Signor Tirindelli was absolutely charming in his own compositions, which he interprets with wonderful finesse. The "Mistica" is a work of mystical character, as the name implies, and abounds in a

wealth of original but natural harmony, embodying a melody of exquisite beauty. Signor Tirindelli's pure and beautiful tone shows out in this like a cameo.—Dallas Post.

At Casino Hall last evening Chevalier Tirindelli, the Italian composer and artist, gave a violin recital that was a notable event to music lovers. Signor Tirindelli, although practically unknown to many, proved that he easily ranks among the present day violin artists, his technic being particularly fine. Perhaps this was shown to the best advantage in his own compositions. The fire and passion of the Italian blood was displayed in his fine rendition of the Hubay number and in passages in the Hungarian melodies.

A feature of the program was the rendition of a composition by Tartini, the original score of which was found in the library at Venice by Chevalier Tirindelli, and to which the latter has added a cadenza.—San Antonio Gazette.

The Misses Sassard in Little Rock.

Eugenie and Virginia Sassard, the ensemble singers, have appeared before delighted audiences since they left New York the first of the year. News of their concerts in other States have been recorded in THE MUSICAL COURIER. The following extracts refer to a successful concert at Little Rock, Ark.:

* * * The numbers were largely classical, but not wholly so. Eugenie Sassard has a mezzo soprano voice of much richness of tone, flexibility and of high cultivation. One of her best numbers was Saint-Saëns' "Mon Cœur s'Ouvre à ta Voix" and "Les Etoiles Filantes" by Dellacqua, was beautifully rendered, while Korbay's "Birthday" song, the last selection, being encored, she responded with the beautiful simple ballad "Love Was Once a Saucy Boy."

Virginia Sassard has a magnificent soprano voice, full of music, clear and under perfect control. Perhaps, artistically speaking, Bemberg's "Nymphes et Sylviens" was the gem of the six she rendered, but Massenet's "O si les fleurs avaient des yeux" was the most warmly received.

In the duets the voices of the sisters blended in complete harmony. The second number, "In dem Garten," by Tchaikowsky, aroused the audience to full appreciation, and the succeeding numbers, both by Purcell, "My Dearest, My Fairest," and "Sound the Trumpet," enhanced the appreciation, the force of the latter suggesting the wish to hear the singers in oratorio. Quite different, and affording a striking instance of their versatility was, later, the merry lilt of Humperdinck's "Dance Duet."—Arkansas Gazette, Little Rock, February 4, 1908.

The Misses Sassard sailed for Europe yesterday (February 25). They make their reappearance in London March 7. Many concerts have been booked for them during the London season. Later they go to France and then to Germany.

Hugo Students' Recital.

Students of John Adam Hugo, a successful piano teacher of Connecticut, gave a recital Wednesday evening, February 19, at Warner Hall, Bridgeport, Conn., assisted by vocal pupils of Herbert Wilbur Greene. Movements from concertos by Mozart, Mendelssohn, Beethoven and Hummel were played, with Mr. Hugo performing the orchestral parts on a second piano. The players were Gertrude A. Evers, Ruth Benjamin, Jennie Herman, Mabel French and Henri d'Eiermann. The vocalists included Louise Doener, Sidney Colborne and Mildred Smith.

Overhead at "Pelleas."

Mrs. Wonderly—Where does this opera take place, anyway?

Mrs. A. Maze—I don't know; in Egypt, I think.

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24 LUITPOLD STRASSE,
BERLIN, Germany, February 8, 1908.

Godowsky's magic name filled Beethoven Hall to overflowing again at the second recital on Thursday; the house was sold out—a rare occurrence this season, with its 1,200 concerts. And yet a full auditorium no longer causes astonishment at a Godowsky recital. When he plays one expects to see the house crowded and takes it as a matter of course, just as one expects to see the Royal Opera House packed when Caruso sings or when it is announced that the Emperor and his court will attend the performance. Godowsky stands on such an exalted artistic plane, what he offers the audience is of such a transcendental quality, and this fact is so well known, that music lovers naturally embrace every opportunity to hear him. His playing exercises a peculiar fascination on the public.

Godowsky's program on Thursday was one of the popular kind so beloved of the average concert goer; it comprised Beethoven's sonata in E flat major, Schumann's "Kinderszenen," Grieg's ballad in form of variations on a Norwegian theme, Chopin's fantasy in F minor, nocturne, mazurka and polonaise in A sharp major; Liszt's "Harmonies du Soir" and etude in F minor, Poldini's "Wienersisch," and his own contrapuntal waltz caprice on a Strauss motive from the "Fledermaus." Godowsky, with his magical touch and intensely musical nature, and his wonderful finish and refinement of technique, is just the artist to give appropriate utterance to Schumann's thoughts in the "Children Scenes"—an utterance eloquent in its simplicity and naturalness. The Grieg ballad, too, was magnificently performed, and, indeed, his rendering of the entire program calls for superlatives only. To go into details on each number would be but to heap up superlatives. The great pianist was in excellent form; he had

all colors on his palette, and he encompassed the whole gamut of human emotions. Above all, there was contrast in his playing, light and shade in every degree and nuance. How deliciously he "sang" the D flat nocturne and how powerfully and dramatically he proclaimed the big A flat polonaise. His powers of endurance are astonishing, but it is rather a nervous than a physical force. Other pianists may have greater physical power, and yet I know of no one who can produce such a big and at the same time such a beautiful and sympathetic tone. Volumes could be written on Godowsky's tone. In point of delicate filigree work he is absolutely inimitable; here the loveliness and delicacy of his tone baffle description and must be heard to be appreciated. One might as well try to analyze and explain the elusive perfume of some exquisite exotic flower as to try to make it plain to the reader in black and white how Godowsky's tone sounds in such passages. With his "Fledermaus" paraphrase, which he played by request, Godowsky focused his powers to give one of those exhibitions of piano playing peculiar only to himself. The remarkable skill he has displayed in creating this maze of contrapuntal intricacies is exceeded only by his phenomenal skill in performing it. And yet how clear he makes everything in spite of all the intricacies! Godowsky has an absolute genius for elucidating at the piano the most

with it in the fourteen variations, displaying grasp, breadth of view, originality, esprit, a genius for structure, a fine sense of rhythmic contrast, and a master hand at instrumentation. In Nikisch it had an ideal interpreter, one who was so thoroughly in touch with the meaning of the composer that the reproduction was almost like a production. Two vocal works by Richard Strauss, with orchestral accompaniment, entitled "Verführung" and "Gesang der Apollo Priesterin," were also heard at these concerts for the first time. The former especially is written in Strauss' best vein; it is full of color and vitality, and it is surprising that it is not heard oftener. Both compositions and also the big Eglantine aria from "Oberon" were sung by Edyth Walker. She was magnificent, and sang with a grandeur of conception and a nobility of delivery that carried conviction and made one feel that she was living the parts. It was whole souled, commanding singing that made it a pleasure to linger with the artist on every phrase. An absolute mistress of the vocal art in all of its many and varied phases, Edyth Walker is a distinct personality who exercises a strong fascination upon her audience. She was enthusiastically applauded. Schumann's C major symphony brought the program to a conclusion.

Siegfried Wagner gave a concert at the Philharmonie on Tuesday with the assistance of the Philharmonic Orchestra, and Katherina Fleischer-Edel, soprano; Alois Pennarini, tenor, and Richard Koennecke, baritone. Wagner, Jr., is ill advised in playing his own compositions in juxtaposition to those of his father, for this makes the disparagement between them all the greater, especially in those works in which the son tries to imitate the father. This, however, he fortunately seldom does, seeming himself to feel the great gulf that divides them. As a composer Siegfried Wagner has talent, but it is a small talent and is very limited in its scope; it is restricted properly to the "volkstümliche" style—that is, to music of the folk song scope that is easily understood and within the grasp of the uncultured. A merry dance like the "Kirmestanz," from the opera "Herzog Wildfang," for instance, is a pleasing, harmless bit of music and is typical of Siegfried Wagner's gifts as a composer. In this small genre Siegfried Wagner is at home, just as are hundreds of others in Germany. It is music that, had it been written by a German Smith or a Jones might occasionally get a hearing at a beer garden concert in a provincial town, but otherwise it would attract no attention, and, indeed, as it is, it is never played here except when he comes and gives it himself. In his harmonies and instrumentation Siegfried Wagner reveals a practised hand, but his treatment of the orchestra is monotonous, because he paints with the



ROSA SUCHER.

The great Wagner singer, who was at the Berlin Opera from 1888 to 1898. She now is retired from the stage and devotes most of her time to teaching.

elusive meaning in the plainest way. Needless to say that his success was enormous.

The program of the seventh Nikisch concert had a more modern character than any of its predecessors, containing as it did no less than four works by contemporaneous composers. It was opened with a novelty entitled a "Kleist" overture, by Richard Wetz, a young Erfurt musician, known in Berlin hitherto only by a few successful songs. The overture contains some good ideas, but it lacks clearness, conciseness, logical connection and development, so that the impression it made on the whole was not favorable. Elgar's "Variations," on the other hand, the other novelty, scored an emphatic success. This work was new for the Philharmonic concerts only, as it was brought out here by Weingartner some years ago. The theme of itself is not especially expressive, but Elgar has done wonders

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same colors all the time. His program was made up of the "Faust" overture, by his father, and Richard Wagner's "Three Poems," the rest being by himself, namely, "Reinhardt's Junge Liebe" and the "Kirmestanz," from "Herzog Wildfang"; "Huldigungsreigen," the overture to the first act, and the Helferich scene, all from his new opera, the "Sternengebot"; the introduction to the third act, and "Klage der Verena," the duet and the "Birds' Song," from the opera "Kobold," while the "Bruder Lustig" overture completed the program. As a conductor Siegfried Wagner has perceptibly improved since his last appearance here; formerly he swung his baton with the left hand, but now he uses the right entirely. A large and fashionable audience was present, and the son of the great Richard was loudly acclaimed. Of the singers Madame Fleischer-Edel and Koennecke were good, while Pennarini was disappointing.

Fritz Masbach, one of the directors of the Eichelberg Conservatory and the head of the piano department of that institution, gave a concert at the Singakademie the same evening, when he had the assistance of the Mozart Orchestra under the direction of August Scharrer. Owing to the inefficiency of the regular conductors of the Mozart Orchestra Scharrer has been in considerable demand with the concertizing artists this season, and it is fortunate that a conductor of his superior musicianship and experience is here to jump into the breach on such occasions. Masbach played the half forgotten C major concerto, by Beethoven; two nocturnes, by Chopin, in F sharp minor and F minor; Schumann's "Vogel als Prophet," the Schubert-Liszt "Forelle," and the Grieg concerto in A minor. The Beethoven C major concerto deserves to be played oftener; it certainly affords the performer a more grateful task and the listener more enjoyment than the endless, illogical new concertos that are foisted upon the Berlin public at frequent intervals. The largo is a beautiful movement, full of genuine Beethoven depth and poetry; the first allegro and the finale show a great deal of Mozart influence, but it is pleasing and grateful music. Masbach gave an admir-

able performance of the work; he is a sympathetic, refined and very musical pianist, his technic is clear and reliable, his tone is soft and beautiful, and his phrasing lucid and artistic. His conception is thoroughly in keeping with the character of the concerto. Masbach's style seems to be well adapted to works of this nature. He also gave an excellent rendering of his solo numbers. I could not hear the Grieg concerto, owing to the Siegfried Wagner concert mentioned above.

Francis MacLennan, the American tenor who has been singing with much success at the Berlin Royal Opera, sang on Sunday evening the title role of "Tannhäuser" for the first time on the German stage and in the German language. Though naturally a little nervous at first, the artist soon gained control of himself and gave an excellent performance of the part, both musically and histrionically. Especially praiseworthy were his enunciation and his accent. He improved as the performance wore on, and in the "Erzählung" of the last act he was really admirable. All in all, it was a most propitious beginning of his career as a Wagnerian singer in the vernacular. The part of the Landgraf was also in the hands of an American, Putman Griswold, whose beautiful and sonorous voice and whose stage presence and dignified acting are extremely well adapted to the role. Madame Plachinger as Venus and Fräulein Eckblaad as Elisabeth were also very good. A distinct disappointment was Bischoff, of the Hanover Opera; his Wolfram was vocally quite mediocre. He has naturally very good vocal material, but it has not been well schooled, and if Bischoff is to succeed Bachmann, as it is rumored, he will certainly be a very poor substitute.

A new piano quintet, by Julius Roentgen, of Amsterdam, was introduced on Saturday evening by the Sevcik Quartet, of Prague, with the assistance of the composer at the piano. It is one of those conventional, everyday, humdrum compositions, not devoid of ideas, yet containing nothing new. It shows that the author has learned well the technic of composition, yet one may well ask why such men compose and why their works are performed in public. As a pianist Roentgen stands on about the same level. The other numbers of the program were the Tchaikowsky F major and the Beethoven E flat quartets. The organization from Prague plays with very good ensemble and with a fair rhythmic precision, yet it has no particularly distinguishing qualities. The individuality, the character and the temperament of the Bohemian Quartet are lacking.

Now that Felix Weingartner, owing to his duties in Vienna, has definitely retired from his post as conductor of the symphony concerts of the Berlin Royal Opera, the question has arisen as to who will be his successor. The sixth concert, which occurred last evening, was led by Robert Laugs, of Hagen. It seems rather strange that the management should have engaged an unknown con-

ductor from an obscure provincial town when among the forces of the Royal Opera itself are such orchestra leaders as Richard Strauss and Leo Blech, and when so many other prominent conductors from the great musical centers of Germany could be had for such an elite position. Laugs' program was made up of familiar compositions, and consisted of the "Faust" and "Oberon" overtures and the Brahms E minor and Beethoven C minor symphonies. The young man demonstrated that he is a good musician and that he is familiar with the scores of the works (he conducted everything from memory), and that he has some routine as an orchestra leader. It was evident from his exaggerated movements of arms and body, however, that he never before stood at the head of such an organization as the Berlin Royal Orchestra. With such refined musicians his great swing of arms in beating time was grotesque and quite out of place. Yet his conceptions were straightforward, legitimate and honest, and he proved that he has talent. As a successor to a Felix Weingartner, however, he will never do.

The fourth Music Pedagogical Congress, to be held in Berlin during the Easter week, will be divided into four parts, namely, general questions of a music-pedagogical and scientific nature, art singing, school singing and demonstrations. The congress will this year differ from the former ones, inasmuch as the chief attention will be paid to the committee meetings and not to the addresses, as hitherto. Numerous commissions of artists and pedagogues have been appointed for the preliminary work, and their findings are to form the basis for the work of the congress. Men of the highest standing have joined these commissions, and this is a pleasing sign of the widespread interest the work is generally meeting with.

At the Berlin Royal Opera also there will be in the near future a wholesale exodus, I am informed by one who is very close to the inside working of this institution. It is said that Krauss, Grüning, Bachmann, Fräulein Hiedler and others will leave when their contracts expire. Economy on the part of the management is the cause of this. Artists who remain at the Opera for a period longer than twelve years must go onto the pension list; hence it is economy on the part of the intendant to dismiss them.

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and engage new singers. How the artistic side of the Opera and its prestige will fare under this regime is another question. In five years Wagner's operas will be free and there will be a great demand for Wagnerian singers.

There is considerable excitement at the Vienna Royal Opera because of a wholesale dismissal of the singers. The report has it that at the close of this season Madames Elizza, Foerstel, Pohner and Paalem, Messrs. Breuar, Reich, Felix, Stehmann and Marian will all leave. These artists have had yearly contracts which have always been renewed hitherto, but it seems that Weingartner will not retain them.

A movement is on foot to erect a statue to the memory of Joseph Joachim, and a concert in aid of the fund is being arranged for the end of the month, in the large hall of the Royal High School of Music in Berlin. The three surviving members of the Joachim Quartet, Henri Marteau and other famous artists, have promised to assist. The statue will be erected either in the vestibule of the Royal High School or on the open space in front of the building.

According to report, Engelbert Humperdinck, at the desire of the intendant of the Berlin Royal opera, is about to turn Rosmer's fairy tale of the "Königskindere" into an opera. Humperdinck wrote the accompanying music to this fairy comedy when it appeared, and he will use the basis thereby offered in enlarging the score to an opera proper.

A commission formed of the most influential citizens of Hamburg has been investigating the theatrical conditions in other large cities of the German Empire, and as the result of these researches is about to petition the authorities to erect a new town theater. The motion is to be pushed forward as quickly as possible, in order to have the new temple of Thespis completed in three years' time.

Peter Raabe conducted the first subscription concert of the Grand Ducal Orchestra at the new Court Theater at Weimar, on January 31. The program consisted of Berlioz's "Symphonie Phantastique," the "Rienzi" overture,

and the Liszt E flat major concerto, of which Busoni gave his usual splendid rendering. The new orchestral backing, on the Professor Littmann system, was here used for the first time, and greatly heightened the acoustical properties; it consists of semi-circular resonant thin wood walls, which enclose the orchestra at the back and throw all the sound forward into the hall.

Joseph Wieniawski, a brother of the famous Henri Wieniawski, will give a concert in Blüthner Hall with the Mozart Orchestra on April 9. He has not been heard in this city for a decade. In his younger years he is said to have been an excellent pianist and he traveled extensively with his brother in the sixties.

An American minstrel show was given at Kroll's Theater, on Wednesday evening, February 5, and repeated the following night. Some seventy-five members of the American colony, mostly music students, took part; rehearsals were held thrice weekly for two months or more. All participants entered into the work with a hearty good will and it proved to be a very successful amateur show. In the first part there were typical, up to date minstrel jokes and coon songs. Marshall Pease was the interlocutor, while Messrs. Matt, King and Saylor were the end men, and Mrs. Waller and Misses Heines and Dickson the end ladies. Of course, Uncle Sam was present, and Eleanor Thackera, the daughter of Consul-General Thackera and the granddaughter of General William T. Sherman, in a very pretty red, white and blue costume, holding the Stars and Stripes, made a charming Liberty. Some very good voices were heard in the solos, and the singing of the chorus was excellent. A big hit was made by "Way Down Upon the Suwanee River," sung by Mrs. Tacon, supported by a male quartet in the refrains. Dr. Leopold Schmidt, chief critic of the Tageblatt, was greatly pleased with this. He asked me what it was, he having never heard it before. To us Americans it seems strange that a musician fifty years of age, who has been hearing music all his life, should never have run across this immortal tune, for such melodies have a way of penetrating to all parts of the earth. But I remember when Patti sang "Home, Sweet Home" as an encore at her last concert in the Philharmonie here twelve years ago, and the Amer-

icans became delirious with joy, the German element, which, after all, predominated, was astonished and saw nothing in the tune to cause such hysteria. Most of them had never heard it before. This only goes to show that, shorn of their milieu and associations, much of the peculiar homely sentiment of these tunes is lost. The melody alone of either of them does not mean to the stranger what it does to us. Part second of the minstrel show consisted of Paul Knox's "King of Coontown." The plot was not exciting, but it was interspersed with some clever "stunts." The belle of Coontown, in short skirts, startled the audience by singing in a deep bass voice. "She" also proved to be a very lithe and graceful dancer. This joke was perpetrated by Jason Moore, organist of the American Church. The only professional in the cast was Daisy Mayer, the distinguished American negro delineator. The conductors were Paul Knox and William Rummel. It was a show given for charity, and criticism would be out of place. A large audience was present and everybody seemed to enjoy the fun to the full.

ARTHUR M. ABELL.

Rosencrantz's Berlin Concert.

Much interest is being taken in Berlin in the forthcoming concert of Joseph Meredith Rosencrantz, the young violinist, which takes place at the Mozart Hall on March 9. Mr. Rosencrantz, although only heard in private in Berlin until now, has managed to make a reputation for himself by his playing. He was recently heard to much advantage in Beethoven's "Kreutzer Sonata" at an "At Home" given in his honor, and his interpretation of this work earned great praise for him.

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ARRADELPHIA, Ark., February 19, 1908.

Henry Doughty Tovey, pianist, and Kate D. Cooke, violinist, played the César Franck sonata for piano and violin at the last recital at the Onachita Conservatory of Music, Friday, February 14. The other numbers of the program were contributed by Miss Cooke, who played violin compositions by Bohm, Gounod, Gabriel-Marie, and Arra Leone Good, soprano, who sang songs by Godard, Wekerlin, Cantor, Clough-Leigher and Strelezki.

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LONDON, W., February 12, 1908.

The second week of the "Ring" proved to be as interesting as the first, and the attendance was large, the opera house being filled each evening. It is said that many of the subscribers to the series were from out of town, London being the only place where the "Ring" is given in England, so there is only an occasional opportunity of hearing it. Perceval Allen repeated her successes of the previous week and also sang in the final scene of "Siegfried." The beauty and power of her voice have been specially commented upon, and congratulations have poured in from friends all over the world.

The grand opera season is to commence on April 30 and will continue for thirteen weeks. Artists already engaged are Melba, Tetrassini, Destinn, Gulbranson, Kirkby-Lunn, Maria Gay, Zenatello, Bonci, Knot, Korn, Cornelius, McCormack, Scotti, Sammarco, Van Rooy, Journet and Whitehill. The conductors are to be Richter, Campanini and Panizza.

An action which is creating much interest in musical circles was commenced last Thursday, in the Lord Chief Justice's Court, before Mr. Justice Darling and a special jury. It is an action to recover damages for alleged slander and libel, in respect of certain words spoken on January 2, 1907, at a meeting of the Incorporated Society of Musicians, at Buxton. The plaintiffs are Mr. Horspool and the Natural Voice Academy, the defendant being Dr. William Cummings, president of the Incorporated Society of Musicians. There is also an action pending against The Daily Telegraph for its report of the musicians' conference in question, and that suit is to be tried immediately after the conclusion of the present one. Several of the leading musicians in London have attended the two sittings of the court for this case, Watkin Mills being an interested listener on Friday and Monday. The evidence is given in full in some of the daily papers and occupies a page daily. Naturally much of the evidence excites hilarity, not only among the audience but also among the learned counsel. On Monday, when the case was called, it was announced that three of the lawyers employed for the plaintiff were suffering from influenza, so it was postponed to Thursday.

The Kruse Quartet introduced a new work, by Dr. Ernest Walker, at their last concert. It is a quintet in three movements for horn and strings. The horn part was played by Mr. Boredorf.

As usual, Queen's Hall was crowded on Saturday afternoon at the Chappell ballad concert. Two new songs by Hermann Lohr and Franco Leoni were sung. The "Song of Surrey" received a spirited interpretation by Dalton

Baker, who has been on tour for the past few weeks with the Harrison management.

Mr. and Mrs. Harry Clifford Lott sailed for America last Thursday on the steamer Baltic. It was their intention to leave on the Majestic, but owing to that steamship having been immured by a fire while at her dock in Southampton, all the passengers were transferred to the Baltic, sailing a day later. After a few days' stay in New York, Mr. and Mrs. Lott will go to Columbus, where a recital will be given, and they will then proceed in a leisurely way toward their home in Los Angeles, as they have many friends to visit.

Another Los Angeles singer who has recently arrived in London is Frank C. Collier. He is studying with Victor Beigel and is very enthusiastic about his teacher. Mrs. Collier, who accompanied her husband, is studying piano with one of the well known London teachers.

The Belgian composer, Jan Blockx, has just had his opera, "Baldie," performed at the Royal Opera, Antwerp. The libretto is by a Flemish poet, Nestor de Tere. The work is to be performed at Brussels next winter.

Last week's lecture at the London Institution was by Sir Frederick Bridge, who read a most interesting paper on William and Henry Lawes, the latter having lived in London, where he taught music and composed songs during the reign of Charles I, and where he died in 1662. In giving illustrations of some of Lawes' songs Sir Frederick had the assistance of the choir boys from Westminster Abbey.

Amy Eastwood, who was on tour in America and Canada during the winter and spring of 1906-7, has returned to England, where she will remain for the season.

The vocalist at the last concert of the London Trio was Beatrice Yorke, her contributions to the program including a group of Schumann songs, two English songs and two

posers, will conduct the Queen's Hall Orchestra at a concert on the evening of February 17. The program will be composed entirely of works by this composer. The soloists will be Dora Bright, pianist; Georges Enesco, violinist, and Madame Menzies, vocalist. The novelty of the program will be an entirely new work, a third orchestral suite, of which the first performance will be given.

In a lecture delivered by Gordon Cleather at the Royal College of Organists, he suggested that the tympani player should receive more attention from the schools of music. The drum is the only instrument which has not been taken up by any school here, so that the supply of tympani players is recruited from abroad.

Hilda Saxe made her first public appearance as a pianist on Monday evening, and made so good a success that a brilliant future would seem to await the young artist.

It is now intended to have a season of four weeks of opera in English next year, the success of the two weeks just completed warranting a longer season next time. One of the features will be the production of "The Mastersingers," if the translation is completed in time.

The Saturday concerts at the Crystal Palace are to be resumed this week, a program of Grieg's music to be given at that time with the assistance of the Crystal Palace Choir. Antonia Dolores is to give a program on March 14.

There is to be another season of the Gilbert and Sullivan operas, commencing next Monday and to continue for ten weeks, the theaters in and about London where the company will appear being Camden, Kennington and Coronet. After this they will begin a season at the Savoy, when the "Mikado," that was "forbidden" last year, will again be heard.

Mr. and Mrs. Albany Ritchie sailed last week on one of the Canadian Pacific Railway steamers, the famous Empress Line, that is attracting so many passengers for the Orient. They will go directly through to their home in Victoria, British Columbia, to spend the summer. It is probable that Mr. Ritchie, who has made a fine success in London and on the Continent, will be heard in both North and South America in the near future.

Other musical events have been given by the Wassely String Quartet, Marie Hall, Willy Burmester, Rosamond Ley, Mrs. George Swinton, Ella Spravka, the third of the Bams-Phillips concerts, Brinsmead chamber concert, the Stock Exchange Orchestral and Choral Society, May Belcher and Perceval Garratt, Gordon Tanner, Mrs. Sley Derenburg, Arthur Hammond, Thomas Dunhill, Mr. Slepoushkin, Cecilia Practorius, Kathryn Conber and Sarah Fennings.

Kubelik in Memphis.

MEMPHIS, February 19, 1908.

Jan Kubelik made his first appearance before a Memphis audience at the Lyceum Theater last evening. The house was well filled, the musical element of the city being thoroughly represented. His playing created great enthusiasm, and in response to insistent applause the artist was compelled to add several encores. His program included works by Wieniawski, Spohr, Tchaikowsky, Fibich, Hubay and Paganini. Mr. Kubelik was ably assisted by Mlle. Roy, pianist, whose solos were well received by the audience.

MARTHA TRUDEAU.



WANDA LANDOWSKA.

Whose public playing on the predecessors of the modern piano has won her renown in the European concert halls, notably in Berlin, Paris, and London.

by Brahms. Miss Yorke has been a pupil of Frank Broadbent, with whom she studied nearly three years. Her singing the other day showed that she has a good light soprano voice, which she uses to advantage.

Landon Ronald has been invited to conduct a concert of the Liverpool Orchestral Society this month, the program to include Tchaikowsky's fourth symphony. On leaving Liverpool Mr. Ronald will go to Birmingham to conduct one of the new series of symphony concerts.

On Tuesday evening a new curtain raiser was put on at His Majesty's Theater, when the second act of "Hänsel and Gretel" was sung. Two of the singers taking part were pupils of Victor Beigel, Viola Tree as Hänsel and Jessica Rayne as the Sandman. Both these young ladies have excellent voices, which have been well trained, and their appearance in the Humperdinck operetta has brought Mr. Beigel still more prominently into notice as a successful tutor. Another of Mr. Beigel's pupils is to sing with the London Choral Society this evening. This young tenor, Noel Fleming, has been studying with Mr. Beigel for the past year, and is now appearing at a number of concerts.

Leslie Hibberd announces that after an absence of eight years from London, Moritz Moszkowski, the Polish com-

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NATIONAL FEDERATION OF MUSICAL CLUBS.

OFFICE OF THE PRESS SECRETARY, MRS. JOHN OLIVER,
668 POPLAR AVENUE, MEMPHIS, TENN., FEBRUARY 20, 1908.

The MacDowell Club, of Memphis, which meets fortnightly, presented numbers by Mozart, Bruch, Dvorák and Amy Woodford Finden, Wednesday, February 12. Those who participated in the program were Mesdames Anderson, Marr, Noel, Swan, Lebeck, Lowe and Martin Cox. Miss Tillman is the secretary of the club.

Though few reports have reached the office of the press secretary from the Ladies' Musical Club, of Bedford, Ohio, it does not indicate that this little club is inactive. The Bedford Club has twenty active and twenty associate members, while there are always a number on the waiting list. Miss Ingersol is the president of the club and has on her official staff the following ladies: Mrs. J. B. Dawson, Mrs. E. H. Collins, Mrs. John Freeman, Mrs. H. M. Gates and Miss Burroughs.

The Beethoven Symphony Orchestra, from the Beethoven Club, of Memphis, takes pride in announcing two concerts for the present season—the first one at the Lyceum Theater on March 16, the second early in May. For the first concert the orchestra will play such ambitious works as the "Surprise" symphony, by Haydn, and numbers by Gounod, Wagner and Strauss. Jacob Bloom is the conductor.

The National Federation of Musical Clubs is bowed in sorrowful sympathy for the recent bereavement of the corresponding secretary, Mrs. Emmerson H. Brush, whose husband has just died. Mr. Brush was known to many of the members of the Federation and held in high regard by those who were so fortunate as to know him. Mrs.

Brush is the president of the Chicago Amateur Musical Club. The following resolutions have been adopted by that club:

"Whereas, our beloved and honored president, Mrs. Brush, has met with deep and grievous affliction in the death of her husband and lifelong companion, Emmerson Howard Brush; and

"Whereas, the Amateur Musical Club and many of its members have received many courtesies and kindnesses from Mr. Brush; and

"Whereas, the interests and welfare of this club were very dear to his heart; therefore be it

"Resolved, that we take this our first opportunity to express our sorrow in the loss of a strong friend and well wisher.

"Resolved, that we extend to Mrs. Brush, in her hour of distress and bereavement, our most heartfelt and profound sympathy; and

"Resolved, that we cause these resolutions of respect and condolence to be spread upon the records of the club, and that a copy of them be sent to Mrs. Brush."

One of the most delightful of the social features of the past week in Little Rock, Ark., was the regular session of the Musical Coterie. The custom of the organization to designate each meeting day by a celebrated composer was carried out, and every number, for this occasion, was from the works of MacDowell.

The fifth monthly meeting of the Morning Musical, of Oneida, N. Y., was held on February 7. After the regular routine of business a short but interesting program was given.

NOLA NANCE OLIVER.

Rubinstein Club Concert.

For the midwinter concert at the Waldorf-Astoria, Thursday night of last week, the Rubinstein Club had the assistance of Karl Klein, violinist; Cecil Fanning, baritone, and Genevieve Warner, harpist. The club sang with its usual warmth and richness of tone, qualities quite rare in women's choral clubs. William R. Chapman directed in the following numbers: "The Miller's Wooing," Fanning; "The Stars in Heaven," Rheinberger; "The Dragonflies," Bargiel; "Dreaming," Shelley; lullaby from "Jocelyn," arranged for chorus by Spilster; "Morning Hymn," Henschel; "Italian Serenade," Stevenson; "Where the Hills Rise High," Marcis, arranged by Fitzhugh; "Ashes

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of Roses," Cole; "The Brave Lover," Spross; "Medley of Patriotic Airs," arranged by C. F. Furby, in compliment to the president-general of the Daughters of the American Revolution and other distinguished guests present.

Mr. Klein, whose art grows and grows as the months pass, played the Chopin nocturne, op. 27, No. 2, transcribed for the violin by the late August Wilhelmj; scherzo tarantelle, by Wieniawski; romanze, Wilhelmj; minuet, Beethoven; "Zephyr," Hubay. There was variety in these compositions, and in the performance of them Mr. Klein revealed all the contrasts demanded, together with a tone that was flawless, and the technic and intelligence that won fame for the young virtuoso from the first. He was rewarded with hearty appreciation and recalled several times.

Mr. Fanning had the assistance of H. B. Turpin at the piano, and his singing disclosed much that was admirable and delightful. He gave first the "Vision Fugitive," from Massenet's "Herodiade," and later two groups of songs, including "Henry the Fowler" and "Edward," by Loewe; an old English "Love Song"; "Plantation Song," by Clutsum, and the "Mad Dog," from Liza Lehmann's "Vicar of Wakefield." He was warmly received by the audience.

Miss Warner played effectively "Murmuring Waves," by Oberthur, and a mazurka by Schuecker. Miss Warner and Mr. Klein also accompanied the club in the "Jocelyn" lullaby, and the violin and harp combined enhanced, if anything, the charm and loveliness of Godard's popular berceuse.

The spring concert of the club takes place Tuesday evening, April 21 (Easter Tuesday).

Saturday Afternoon Club of Santa Cruz.

A recent musicale by the Saturday Afternoon Club, of Santa Cruz, Cal., was devoted to the compositions of Abbie Gerrish-Jones, a resident of the Golden State. The artists were Harriet Snyder, soprano, and her sister, Helen Snyder, pianist.

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MUSIC IN THE MIDDLE WEST.

St. Louis, February 20, 1908.

Regardless of whatever favoritism we may have for certain operatic stars, and regardless of flaws of production, voice, acting, temperament in others, one must nevertheless feel a real and certain respect for any human being who has attained the various controls essential to operatic performance. The control of intervals, of pitch, of memory, of self; keeping security of cues under all forms of distractions through acting, through dressing, through differences in stages and scenery, through cuttings out of portions, through business good or bad, of comrade parts, through varying qualities of orchestras. Any woman who can, in the second act of "Lohengrin," maintain the intervals alone in the role of "Ortrud," and do nothing else, merits a place high in esteem as "a wonder." Yet an audience of 2,000 people, not one-third of whom can even remember the story of the plot of the opera from time to time, who cannot speak a sentence before a small group of friends, or sing the most simple or familiar song through, can listen with calm complacency to an unbroken series of mental miracles during four consecutive hours, great and dangerous as the walking of a tight rope over Niagara. Even granted that shortcomings from a certain ideal exist, it is still phenomenal what those singers can and do manage to do. This feeling is accentuated in the case of our own home men and women, who have been born with sufficient love for the work even to struggle with it for six, eight, ten and fifteen years, with all that the words struggle, strive and suffer can imply. It is still further accentuated when the performers are young. With matured foreigners, born, trained and experienced artists, whose ease and finish is so great that we fail to see where nature ends and art begins, this appeal is not so forceful. It must be so in the case of the young girl or young man with whom we have gone to school, who sang in our churches, danced at our parties, flirted with us and others, then disappeared for a season, to return this expert tight rope dancer among flames, maintaining security of footing, in memory alone, evening after evening, week after week, month after month. It is simply wonderful when we come to think of it. We should try to think of it when such come to our town and we are privileged to sit before the Rennysons, Norias, Nielsens, Norwoods, Sheehans, Ivels, Eatons, Farrars, Gardens, and the rest, whose queer foreign stage makeup, dress, character taking and voice cannot quite separate us from the memory of playmates, or

the appreciation of those rare and beautiful gifts with which they are endowed. Instead of searching imaginations, newspapers, or the faces of cynics, to find ill natured expressions that mean nothing and aid nobody, let us think of these things and aid our young people on to all that is best in them. These same things are true in the case of gifted instrumental performers.

Elizabeth Dodge is another American singer coming to the threshold of her career, but with no designs upon the operatic stage. She passed eleven years in study in Paris, and is unusually pretty, of American type, wholesome, frank and sunny, with winsome joyousness that is catching and a relief from the ordinary vocalist's lugubriousness. The fact of her engagement by one of the most difficult of New York managers speaks for her voice, which is soprano, of good range. She has style and taste, has mastered many impressive effects, and her French is good. Her numbers sung at the Apollo Club concert were "Caro Nome," from "Rigoletto," and Hungarian, French, Scotch and Spanish songs, the latter a brilliant Castilian "Bolero" which brought down the house. She was enthusiastically applauded and encored and received flowers.

One who sees Charles Galloway conduct or hears him play is not surprised that he is "omnipresent" in St. Louis musical circles. His chorus work is exceptional at all points. People seldom or never sing "that" way. He does not beat time, but indicates intention, which all conductors will one day have to grow to do. The intensity which he exacts in every thought is scarcely known to chorus work, the degrees of color astonishing, owing to this intensity. He played accompaniments for both artists in the same fashion, revealing many unknown delights. Alexandre Guilmant has this brilliant musical representative in St. Louis, as in New York shines William C. Carl.

The Apollo Club, of St. Louis, gave the second concert of its fourteenth season this week, Charles Galloway, conductor. Assisting soloists were Timothée Adamowski, violinist, and Elizabeth Dodge, soprano. The club chorus numbers sixty men, fifteen in each part, with a reserve force of sixteen. Charles Wiggins is president, Mr. Galloway chairman of program and examining committee. Of the choral numbers sung, one by Joseph Pache, director of the Baltimore and York, Pa., Oratorio societies,

"Home, Dear to Me," had a frank and brilliant success. Other numbers were "The Forest King," by Max Stange; "Valentine," Horatio Parker; "Summer Roses," by Geibel, and "Bugle Song," by Arthur Foote. This director cannot be accused of neglecting home composers. Applause following showed his judgment not to be at fault. Mr. Adamowski played the prize song from "The Meistersinger"; "La Ronde des Lutins," by Bazzini; "Melodie," by Paderewski, and "Air du Ballet" of his own. He played in his best finished, self contained manner, and was heartily applauded.

Carriages swinging home from entertainments on Monday evening found the corner of Washington Boulevard, enclosing the Woman's Musical Club, impassable, blocked by the most stylish turnouts and automobiles in the city. Asking each other what it could be, the sentence passed around, "It is Olga Samaroff." That was sufficient. It spoke the story of the little American girl so few years ago studying oh, so seriously, in the Paris Conservatory, later in Berlin, now holding audiences in concentrated attention under the most distinguished directors, in the most exclusive salons and societies, dinners given, receptions held in her honor. She plays in Milwaukee the 21st, in Grinnell the 24th, Duluth the 25th, St. Paul the 28th, Chicago

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March 1, Detroit March 2, and so on to the Atlantic Coast, where she embarks for her European tour, to commence with the Colonne Orchestra in Paris.

Charles D. Geer gives the first of a series of "Musical Evenings" in his studios at the Musical Art Building on February 25. Mr. and Mrs. Sears, Mr. Stuart, Mr. Booth, Misses Russell and Gentsch will be among the performers; Bessie I. Young, accompanist. "Honor and Arms," "The Sword of Ferrara," Mendelssohn's "I Would That My Love," Smart's "Wood Nymphs," De Koven's "Brown October Ale," "The Lonely Rose," by Hermes, will be sung. The use of part songs in recitals by Mr. Geer is welcome. Alfred Sears is a basso, with a handsome presence, 6 feet 2 in height, ear, memory, taste, and a splendid voice as qualifications looking toward opera, for which he is studying. His bride of a few months, a contralto, is also a pupil of Mr. Geer, studying for oratorio. Both are church soloists here. Mr. Nicholas is another product of Mr. Geer's studio who gives unusual promise.

The St. Louis Symphony Orchestra purposes to give a series of out of town concerts this spring. Its popularity here both in symphony and popular concerts looks to a successful venture. Every one in St. Louis wishes this. This was first a choral society, next a combined choral and orchestral society, then orchestral only. With the exceptional male and female chorus organizations in St. Louis there is no reason why combination should not be made and such works as the "Damnation of Faust" and the "Ninth" symphony be given. The former work runs for four, five and six consecutive weeks in Paris—people turned away at every concert. The expense this year of both series of concerts will be in the neighborhood of \$30,000. Soloists brought here cost from \$250 to \$1,000 a concert. People listening with such evident pleasure should remember these things.

What heresy it must seem to some to say that Constantino's Italian school of singing, his Italian voice, and his Italian fashion of effects improved "Lohengrin" immensely. Yet, that is what the majority of the audience coming from the Odéon after the opera this week were saying. Constantino has won the hearts of St. Louis forever. Every form of criticism, every sex and age, every degree of music knowledge, and the most gouty and ill natured of remark-

ers all unite in his praise. He shows remarkable sense of the fitness of things in his roles and remains an actor every instant.

Stella Kellogg-Haines has two gifted singers in her classes, one, Benjamin Easton, tenor, singing from A and B flat to E flat below. Mrs. Haines has raised his voice from baritone to tenor. He has two church positions here and sings in Hannibal, where he has been made director of two music clubs and is opening a studio. Another is Laura Johnson, who has been encouraged by an opera manager to prepare heavy roles. She has now "Tannhäuser" and "Lohengrin" (besides "Trovatore," "Faust," etc.), and is to study "Tristan and Isolde" next. From this may be gained an idea of her vocal possibilities.

Victor Lichtenstein, the violin teacher, is to give "An Evening With the Violin Masters." Besides the familiar great ones, there will be played works by Dancla, Mazas (of the Paris Conservatoire), Papini, Miska Hauser. A rondo from Mozart's third sonata for three violins (unaccompanied), and two movements from Edmund Severn's Italian suite will be on the program. In April a complete orchestral concert will be performed by students of this studio. A Kellar Bela composition, "The Son of the Prairie," will be played, with the original orchestral accompaniment, by a gifted boy of ten years, Saul Cohen. Another of Mr. Lichtenstein's pupils, Mr. Silberberg, first violin in the Symphony Orchestra, and who played with the San Carlo Opera orchestra last week, is soon to give a recital of his own. He has, too, organized his own orchestra, thus adding to the many string organizations of St. Louis. He has other members of the Symphony in his orchestra, and they are headed for good literature and performances.

Gwilym Miles has returned from his concert engagement in Toronto with the Mendelssohn Choir, newly enthused by the wonders of that company. He speaks of the enthusiasm of the large audience, and of the impressiveness of the Brahms "Requiem," in which he sang.

Friends in St. Louis of Lola Padilla, daughter of the late eminent singing teacher, of Paris, speak of her possible coming to this country.

FANNIE EDGAR THOMAS.

American Tour of the Planels From Paris.

Louis Planel, the composer and violinist, and his wife, Madame Tekley-Planel, formerly of the French stage, left New York Thursday of last week for a tour of a dozen American cities. They are booked for recitals in St. Louis, New Orleans, Cleveland, Buffalo, Boston, Providence, Fall River, Portland (Me.), Toronto, Montreal, Quebec and other towns en route. The Planels expect to be back in New York by the end of March, when they will complete their arrangements to return to their home in Paris. The educational work by these artists is endorsed by the French Government.

Joint Recitals by Hofmann and Kreisler.

Henry Wolfsohn announces a series of joint recitals by Hofmann and Kreisler during the month of April. These two artists will appear jointly in the principal cities of the Middle West and twice at Carnegie Hall, New York.

Ogden Crane Pupils in Opera.

Pupils of Madame Ogden Crane presented "Cavalleria Rusticana" at the Carnegie Lyceum Wednesday night of last week. The cast for Mascagni's popular opera was: Santuzza, Maria C. Pacheco; Lola, Nanette Willoughby; Turiddu, Frank Malone; Alfio, William Moore; Lucia, Anna Borgfeldt. The chorus also included the following pupils of the Ogden Crane School of Opera and Dramatic Art: Ethel Holton, Edna Stoecker, Marie Rupperts, Sadie Nathan, Elizabeth Lent, Ethel Staub, Florence Staub, Helen Maloney, Emma Weed, Jessie Norton, Birdie Scribner, Almeda Wadhams, Arnold Belais, Roderick Peters, Carl Heine, Harold Lent, Herman Rottman, Athos Leveridge, Robert Raymond and Julien Tempest.

Before presenting the opera a musical comedy, "A Virginia Romance," was given with the following Ogden Crane students as principals: Nanette Willoughby, Loretta Donihee, Edith Williams, Lilian Vetter, William Brandon, Otto Weisel, Athos Leveridge, Robert Raymond, Julien Tempest, Jack Mellon, Kate Moustaki, Marie Rupperts.

Vocally, and from the standpoint of the drama, both productions reflected credit on all concerned. Several of the singers and young actors surprised their friends by the advancement made this season. These performances afford the pupils of the school excellent opportunities to obtain experience for their professional debuts.

Second Meeting of "The Bohemians."

The second meeting of "The Bohemians" was held at Reisenweber's large hall Saturday evening, February 15. This club, recently organized, already includes about fifty of the best known musicians in New York. On this occasion the members and their guests enjoyed the following program: Serenade in D major, for violin, viola and cello, Beethoven, played by Hjalmar von Dameck, Joseph J. Kovarik and William Ebann; "Haidenroeslein," Beethoven (arranged by Henry Holden Huss); "It Was a Lover and His Lass," Huss; "Before Sunrise," Huss; "Ich Liebe Dich," Huss, sung by Hildegard Hoffmann-Huss, with the composer at the piano; sonata in D major for two pianos, Mozart, played by Rafael Joseffy and Henry Holden Huss. Rubin Goldmark is president of the new club and Joseffy is the vice president.

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MILAN, January 29, 1908.

The seventh anniversary of Verdi's death was celebrated at the Home for Aged Musicians that Verdi founded. The ceremony began by the announcement of the names of all the prize winners at the Conservatory during the year 1906-1907. They numbered about eighty. The institution contains about 300 pupils. The organ in the concert hall was inaugurated by Enrico Bossi. The ceremony was rather private than public, not many invitations having been issued. After the exercises a bronze slab was placed in the crypt (where the remains of Verdi rest) to the memory of Margherita Barozzi, Verdi's first wife. The inscription reads: "Next to the glorious remains of Giuseppe Verdi, may Margherita Barozzi, sweet companion of his first battles in life, be recorded. She made him father of Iginio and Virginia, both taken by God as babes. Born at Busseto, 1814; died at Milan, 1840."

From Naples they telegraph that many women and, for that matter, men also, have signed a protest against the giving of "Salome" at the San Carlo, not because it is immoral, but because it is against religion! A law suit is also begun by a certain Bideri, who claims that he bought the Italian rights to "Salome" from Oscar Wilde himself while in Naples. Bideri sued Ricordi; Ricordi said he was

not the man to be sued, but a certain Fürstner, of Berlin, who in his turn gave the name of a Herr Bloch as responsible. Who is guilty?

Carlo Andreoli, head piano teacher at the Conservatory Verdi, died January 25 at Reggio Emilia, where he went to be cured of an ailment he carried for years. He is the one who introduced Bach's music to the Milan public, and his demise is a real loss.

Leoncavallo has written to all the papers denying the report that he intends selling his villa at Brissago.

In Rome, Beethoven is to be the composer most played during the season. One pianist will give three Beethoven concerts and another will play the thirty-two sonatas.

Cilea's "Gloria" was absolutely unsuccessful in Rome on its first performance. The papers state that it was due in great part to the interpretation and inefficiency of the voices of the principals. Poor Cilea got up from his sick bed at the Hotel Quirinale to witness the disaster.

Sarasate and Berthe Marx gave a concert here. It called forth a large audience and much enthusiasm.

At "La Scala" this week we will have, Monday, Tuesday and Wednesday, "Cristoforo Colombo," and Saturday the first performance of "Louise." On Sunday night "Tosca" and the ballet "Soubrette." Next week "La Gioconda" will reappear in substitution of "Norma."

Giuseppe Sinico, composer, died at Trieste. He wrote quite a number of operas—"Aurora di Nevero," "I Moschietiere," "Alessandro Stradella," "Marinella," "Spartaco" (the last two being the most successful); also a "Don Carlos," unfinished.

At the Venice Teatro Fenice the season continues to fare pretty badly. "Hamlet" did not win the favor of the public, notwithstanding the celebrated baritone Kaschmann in the title role.

"Werther" was given at Savona with success.

Emma Turolla, chamber singer to the Emperor of Austria, has opened a school for singing, in Milan.

At Mantova "Il Battista," the opera written by the priest Don Fino, was given quite recently, with Miss Fox (Signa Volpini) in the role of Erodiade. It is rumored that Don Fino intends to give his opera in America soon.

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"Il Battista" was sanctioned by the Church notwithstanding that Christ appears in the work. How will an American public take to such a presentation?

The composers, conductors and soloists engaged for the Santa Cecilia concerts in Rome are: Richard Strauss, Max Fiedler, Panzner, Chevillard, Mengelberg, Martucci, Mancinelli, Elgar, Debussy, Sibelius, Busoni, Thomson, Ysaye, Enesco.

E. R. P.

More Echoes of the Flonzaley Quartet.

One of the most pronounced successes that the Flonzaley Quartet has scored this season was in Chicago, where the organization played February 8. "The Quartet plays in a manner superlative as quartet playing goes," declared the Chicago Tribune. "They are the equal of the Kneisels in technical finish and in purity of musical style, and to say this is to say that they are one of the ablest quartets of the present time. There is the same wonderful clarity and nobility of tone and the same perfection and precision in attack, and the same fine balance and proportion that made the Kneisels' work so exceptional. Everything is faultless in finish, and artistic finesse characterizes all that is done. If there be any possible shortcoming, it is along the line of a little too much refinement—the musical utterance is not at times as impassioned and virile as certain tastes might prefer, and yet it is such a relief in the present day of stress and force to meet with unfailing beauty and purity that the erring on the side of refinement is a welcome prudence, especially when, as in this instance, the refinement does not reach the point of weakness."

Announcement.

Miss Clara Clemens, contralto, announces that she has severed her connection with the office of Loudon Charlton, Carnegie Hall, New York, and is now under the management of George M. Robinson, 1 Madison Avenue, New York, to whom all communications regarding terms, dates, etc., should be addressed.

February 12, 1908.

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BALTIMORE.

BALTIMORE, Md., February 21, 1908.

The first concert of the Musical Art Club, under the direction of David S. Melamet, took place at the Lyric, Thursday evening of week before last. This club is made up of men singers and includes some of Baltimore's most prominent vocalists. The work throughout the concert was marked by unity of purpose, precision of attack and most artistic shading, demonstrating very clearly thoughtful and conscientious study. Corinne Rider-Kelsey was the assisting artist. She sang an aria from "Herodiade" and two groups of songs by MacDowell, Dvorák, La Forge, Henschel, Schumann, Strauss and Liszt, exhibiting a voice of much beauty, particularly in the *mezzo voce*. Doubtless, when Madame Kelsey appears here later, in the more intimate relations of the Peabody Hall, the full charm of her art will be fully appreciated. Mrs. Melamet played Mrs. Kelsey's accompaniments in a thoroughly satisfactory and artistic manner. G. Fred Kranz is president of the club. John P. Tingle is the secretary. The singers are:

Tenors—Jesse S. Edwards, A. Cookman Leach, Felix McNally, Harry C. Mathieu, Joseph C. Miller, Chas. G. Scheuerman, Hobart Smock, Lee W. Sumner, Fred M. Supplee, Wm. H. Taubert, John P. Tingle, W. W. Tingle. Dr. J. Conrad Uhlig, Harry C. Williams. Basses—John G. Baling, James M. Blake, John C. Clark, James W. Clayton, James A. Degenhardt, Harry D. Eastman, R. Fuller Fleet, Sol. N. Frank, Harry Gerhold, Wm. A. Groppel, Wm. G. Horn, Grant Odell, Charles N. Parrish, Harry C. Primrose and John D. Wright.

The fourth in the eighth series of chamber concerts by the Kneisel Quartet, with Harold Randolph, pianist, took place in the main hall of the Peabody Institute, Friday afternoon, February 14. The program was: Quartet in G major, Haydn; scherzo in C sharp minor, Beethoven; piano quintet in F minor, César Franck. B. M. H.

Beddoe in New York, Boston and New Haven.

Daniel Beddoe, the tenor, is receiving his share of the critical appreciation this season. Notices from New York, Boston and New Haven papers, published recently, referred as follows to this popular singer:

* * * Mr. Beddoe, the tenor, is a singer gifted with a splendid voice.—New York Tribune.

* * * But best was Mr. Beddoe, who has a real tenor voice of charming quality and sings with much temperament.—New York World.

* * * Daniel Beddoe sang admirably, his clarion tones and robust style making eloquent appeal.—New York Press.

Mr. Beddoe grew better and better from number to number during the whole work. * * * His voice, clear and beautiful, and his aria, "Thou Shalt Break Them," fairly enthused the audience.—Boston Herald.

The only solo that rose to the level maintained by the admirable chorus was Mr. Beddoe's singing of the dramatic tenor aria, "Thou Shalt Break Them."—Boston Journal.

* * * In contrast to this was the singing of Mr. Beddoe, who interpreted his lines with sincerity and fervor, rare as they were convincing.—Boston Post.

To Mr. Beddoe belongs the palm, and it was with genuine general regret that he could not have been heard to a greater extent. He has a remarkably sweet voice, round and full in its quality, and noticeable for its depth of tone. His enunciation was perfect, and his general interpretation was very favorably commented upon.—New Haven Palladium.

Combs' Dramatic Symphony.

Some press notices of the first production of Gilbert Reynold Combs' "Dramatic Symphony" read as follows:

The feature of the third concert by the Verdi Italian Symphony Orchestra, given last night at Musical Fund Hall, was the first symphony, in G major, by Gilbert Reynold Combs, the well known local teacher and composer. A slight "program" is offered in the descriptive title, "Dramatic Symphony." The work is a fertile and melodic invention and is carefully developed according to the best classic traditions. The work is skilfully scored for full orchestra and contains a sprightly allegro, a suave andante, a brisk scherzo, and an allegro finale. The orchestra, directed by Maestro Ettore Martini, did full justice to the work.—Philadelphia Telegraph, February 3, 1908.

The third concert of the season given by the Verdi Italian Orchestra last night at Musical Fund Hall was much enjoyed by a large audience of music lovers. Director Ettore Martini and his fifty musicians shared their honors with Gilbert Reynold Combs, who was called to the platform after the production of his "Dramatic Symphony," No. 1, in G major.—Philadelphia Record, February 3, 1908.

Young Philadelphia Pianist in Recital.

Dorothy Goldsmith, a pupil of Mrs. Moulton, of the Sternberg School of Music in Philadelphia, gave a recital Friday evening, February 14, under the auspices of the Virgil School of Music, at Broadway and Eightieth street, New York. Miss Goldsmith, who is only eleven years of age, showed remarkable talent and thorough training. In several numbers the youthful player exhibited unusual

musical comprehension, and her performances aroused the audience to applaud her with enthusiasm. She played compositions by Bach, Haydn, Beethoven, Raff, Von Sternberg, Chopin, Grieg, Poldini, Dvorák, Bargiel and Moszkowski.

Harry Clifford Lott in Europe.

It was late last spring when Mr. and Mrs. Harry Clifford Lott arrived in London from Los Angeles, Cal., and now they are just on the eve of sailing back to America after a sojourn in Europe that has been full of work and pleasure. It is seldom that two people devote themselves so conscientiously to study, whether in coaching with well known teachers, or in attending the many important events of the English and German musical seasons.

Immediately upon his arrival Mr. Lott arranged to "coach" in German songs with Mrs. Arthur Nikisch, who was in London for a couple of months last year, and it was at a large "at home" given by Mrs. Nikisch, previous to her leaving for Germany, that Mr. Lott made his first London appearance, receiving many compliments for his fine voice and his equally fine rendering of some German songs.

It was in order to continue his work with Mrs. Nikisch that Mr. Lott went to Leipzig in the autumn, remaining there for four months, all his time devoted to study, not only of German songs, but of the languages, and also in selecting quantities of songs to be used in his future work in his own city; in fact, it might be said that they have



HARRY CLIFFORD LOTT.

both been indefatigable in their search for music by the best known of the classical and modern composers. While in Germany Mr. Lott also was "coached" by Alberto Jonas in songs by that composer.

The month of December was spent in Berlin, where Mr. Lott gave a concert in association with Norah Drewett, and of this concert the leading German critics had the following to say:

Harry Clifford Lott made a good impression, cleverly accompanied by his wife, contributing a number of German and English songs. His voice is admirably even throughout its range, is of wide compass, and in the high register possesses genuine tenor timbre. The diction was clear and he was able to give to his songs poetic feeling and a thoroughly artistic form.—Berliner Tageblatt.

Harry Clifford Lott is the possessor of a sonorous baritone voice of beautiful, rich color and wide range, excellently trained and used in the service of serious art. He was equally effective in the songs of Arthur Foote and Oley Speaks, as in those of deeper sentiment, such as Brahms' "Die Mainacht."—Allgemeine Musik Zeitung.

Harry Clifford Lott was heard on the evening of December 10 in Choralion Hall, and used his sympathetic and beautifully trained voice in a group of German and English songs.—Vossische Zeitung.

Harry Clifford Lott showed a free baritone voice of splendid quality, which could adequately fill a much larger room than Choralion Hall.—Die Musik.

Returning to London early in January, after a stay in Cologne and Paris, Mr. Lott has resumed his coaching with Victor Beigel, with whom he took a number of lessons last spring and summer, and his last lesson takes place just on the eve of sailing for home.

In all his work Mr. Lott has the assistance and advice of his wife, who is a fine musician, and who always plays

the accompaniments for her husband. As a solo pianist she is well known throughout Southern California, and she has added not a little to her reputation on this side of the water during the past year. It is seldom that an accompanist receives any notice whatever, but always Mrs. Lott was complimented for her share of the interpretation of a song.

Mr. Lott has been fortunate in meeting several song writers during his stay abroad and of coaching with them on special songs. In Leipzig Carl Reinecke, and at Berlin Edgar Stillman-Kelley were much pleased to hear their songs so well sung, and in England Bertram Shapleigh, Liza Lehmann, Francis Allitsen and Charles Willeby have all expressed their pleasure at having the opportunity of "going over" songs with Mr. Lott.

In addition to the work done with Madame Nikisch and Victor Beigel, Mr. Lott did some special coaching with Georg Fergusson in Berlin, so it will be seen that he returns to America with new and advanced ideas, with a large repertory of songs, and with a new circle of friends all anxious for this young singer to again visit England and the Continent.

On his way across the continent of North America, Mr. Lott will stop at his native city, Columbus, Ohio, and give a recital, at the request of many old friends.

A. T. KING.

Indianapolis.

INDIANAPOLIS, February 20, 1908.

Since the last letter music patrons in Indianapolis have heard two visiting orchestras. The New York Symphony Orchestra played on January 8 and Dr. Muck, with the Boston Symphony Orchestra, on January 29, both at Caleb Mills Hall. Dr. Muck had the advantage of a well filled hall and his interesting program was greatly enjoyed. Most applauded of the program numbers was Dvorák's naive and gay "Carnival Overture," Strauss' facetious "Till Eulenspiegel" would have been next in outward show of favor, had it not found itself at the close of the program, when our audiences have no time to applaud, but are busying themselves with wraps and overcoats. Needless to say that both virtuoso pieces of modern orchestration received a most brilliant rendering. Brahms' second symphony was played in a very scholarly and academic fashion, bringing to light all the intricate details of this most intellectual, but very graceful, work with admirable precision and clarity. Least satisfactory proved Ernst von Dohnanyi's cello concerto, which, by unanimous opinion of the local papers, was proclaimed a concerto "against" rather than "for" the cello, whatever good points it may possess in the way of instrumentation and developing of themes. Your correspondent wished that the excellent soloist, Mr. Warne, whom he but once heard in Munich, when he achieved a fine success with Klagard's cello concerto, had chosen a composition better suited to show off his big tone and technic and his musicianly phrasing. Dr. Muck's many admirers here regret to learn that this was his last visit to Indianapolis.

The Indianapolis Matinee Musicale, a ladies' club, whose president is Mrs. Robinson, has been busy giving recitals and concerts. Two programs of a miscellaneous character on the afternoons of January 8 and January 22 were both enjoyable and instructive to the students. Some of the performers, all local musicians, were: Pianists, Mrs. S. K. Ruick, Ethel M. Moore, Effa J. Carter, Miss McKenna, Frances Spencer, Mrs. Lafayette Page, Mrs. Longmiller and Miss Kipp; violinists—Miss Simms and Ora Lane-Lieber, and the vocalists were Mrs. Kennedy and Eleanor Daily. For the artists' recital of January 19 the club engaged Bertrick von Norden, the tenor, who was known here from his participation in the "Carmen" production of the German House. His diversified program, ranging from Donizetti and Beethoven to the modern composers, showed his vibrant and flexible tenor voice of good compass and his consummate musicianship to excellent advantage. Mr. von Norden has been re-engaged by the Music Society of the German House here for the tenor solo part of Verdi's Requiem, to be given on February 25.

Witz Krull, baritone and singing teacher at the College of Musical Art, who is a native of Indianapolis, and who received part of his musical education in Germany, gave a recital of songs of his own composition Thursday, February 6. The accompanist was Miss Kroeckel.

A performance of exceptional merit was Charles Williams' recitation of Tennyson's "Enoch Arden" with the well known dramatic piano accompaniment by Richard Strauss. It took place last Friday, February 7, at the Propylaeum before a large and attentive audience. Mr. Williams, who is the principal of the school of expression attached to the Indianapolis Conservatory of Music, and a graduate of Harvard University, gave a highly emotional rendition of the poem almost in its entirety, and was very effectively assisted by Mrs. Walter L. Cain, a pupil of Emiliano Renaud, who played the difficult piano part in that pliant and flexible manner essential to a successful performance of this kind of melodramatic work.

J. M.

Houston, Tex.

HOUSTON, TEX., February 19, 1908.

The third concert of the Houston Quartet Society will take place March 3, with Elaine de Sellem, contralto, as the assisting soloist. Miss de Sellem will be remembered as one of the soloists at the music festival at Fort Worth in May last year, given by the English Singing Clubs.

Marie Zimmerman, soprano, is the soloist announced for the next concert of the Houston Symphony Club, at Alhambra Hall, Monday evening, February 24.

The Treble Clef Club gave a concert Tuesday night, February 18, with the co-operation of the University Glee Club and Lillian Garrett, who is taking a post-graduate course in the music department of Baylor University.

H. C. P.

Georg Schumann is completing a choral work entitled "Ruth."

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sent from the city.

No, Alamanzor, we did not say that the orchestra
would "rend" a Wagner program; the word we used
was "render."

AN out of town auditor at the "Pelleas and Meli-
sande" performance said that Wagner's music is
"fat" and Debussy's "lean." It is a queer compar-
ison, but not an entirely inapt one in some ways.

It is reported from Italy that Don Lorenzo
Perosi, the priest-composer, has obtained from the
Pope a leave of absence to visit America next
season for a conducting tour of Perosi oratorio per-
formances.

The program book of the Pittsburgh Orchestra
quotes a writer who likened the tone of the oboe to
"caviar smothered in violets." Culinary compar-
isons are not bad in music. Thus, we set down the
dictum herewith that the tone of the ocarina is
like limburger cheese sprayed with attar of roses.

REGARDING a letter received by THE MUSICAL
COURIER, concerning the key in which Kreisler plays
the Dvorák "Humoresque," we would say that we
are willing to argue the question with the writer
if he or she or it will send his or her or its name.
If letters are not considered worthy of a signature
they certainly are not worth an answer.

WHILE "Pelléas and Mélisande" had its première
at the Manhattan Opera last Wednesday, there was
an important artistic revival in another theater, only
a few minutes' walk removed. John L. Sullivan and
Jake Kilrain faced each other in the padded ring and
refoought their famous New Orleans fistic battle of
some twenty years ago. Thousands of persons
crowded the Murray Hill Theater last Wednesday,
and at about the same time that Mary Garden was
taking her curtain call at the Manhattan, they
cheered John L. Sullivan's final punch and helped
the band intone "Hail to the Chief." This is nothing
if not a city of contrasts.

THE New York Sun, whose music critic is a vocal
teacher, printed this not long ago: "When Gilibert
handed Renaud a certified check for Dr. Coppelius'
services to Offenbach's broken Doll at the Manhat-
tan last night, a lot of persons were listening for the
colloquy that occurred between them in the same
'Tales of Hoffmann' last Saturday. 'Was soll dass
sein?' queried the Dutch doctor, taking the paper.
'C'est une cheque sur le Bank de New Amsterdam,'
burst out Gilibert. Both singers had money in the
closed institution on Broadway, it was explained." As
a matter of correctness, let THE MUSICAL COURIER
explain that the word check in French is mas-
culine, and is spelt "chèque." The term, therefore,

should read, "un chèque," and not "une chequee."
Is that the sort of French his pupils learn from the
Sun's vocal critic?

TETRAZZINI's secret is out at last. "The extraor-
dinary capacity for producing high tones possessed
by Madame Tetrassini is due," so we are told by J.
Van Broekhoven in the New Music Review,
"to her natural ability to contract the inner larynx
cavity by the action of the false vocal cords, so as to
produce a small, contracted form of the inner larynx
cup." It is very easy. Try it.

THE Evening Post, in speaking of Katharine
Goodson, reveals bad taste in comparing her with
Paderewski when it says: "Certainly, she played
Liszt's second Hungarian rhapsody as if she had
been reared on the plains of Hungary; with a dash,
a vivacity, a passionate intensity, an impulsive ardor,
that were thrilling. No one but Paderewski could
have improved on that performance, and he only in
his best mood." Mr. Baughan, who wrote the biog-
raphy of Paderewski, states that the weakness of
his playing lies in a tendency to smudginess of
execution. Baughan also says that the Pole's repert-
ory is rather limited. Paderewski's repertory has
been shown and is shown again in this paper in the
programs he plays in this country, which consist of
a very small recital program and nearly always the
same. Purely as a pianist, playing the keyboard, he
does not execute, by any means, with the smooth-
ness and facility that Katharine Goodson does, nor
is his tone as pure and as musical, nor are his inter-
pretations, except in a few instances, as broad and
as musicianlike as hers. Purely as a pianist she
ranges far above this now merely sensational player.
That has been our position for years on Paderewski,
and that is the position of a great many experts of
this country, as is seen by people of the West who
are giving him criticism that is disinterested.

THE critic of the Tribune made a little side ex-
cursion into musical history last week with the usual
disastrous results to himself. In his account of the
Reger "Variations," played at the Boston Symphony
concert, the Tribune oracle says: "Reger has been
conspicuous among latter day German composers for
less than half a decade, and it now appears that his
reputation, as gained by his earlier writings, no
longer covers accurately his present scope and pur-
pose. The Reger first talked of by the astonished
commentators of his own city was a composer of ex-
traordinary resource and dexterity in the weaving
of orchestral voices—he is still that—but he was
also called a devotee of dissonances so sinister and
crushing as to be all but impossible for ears attuned
to accepted ideals of harmonic beauty." When first
talked of in his own city, Reger was nothing of the
kind described by the Tribune wiseacre, as a search
of the records on the subject will corroborate. When
first talked of, Reger was a composer of works for
the organ and for violin, and the one point upon
which all the German commentators agreed was that
Reger came closer to a correct imitation of the Bach
style and ideals than any other composer since that
giant's time. Surely Bach did not write sinister
and crushing dissonances. Then, again, when first
talked of, Reger could not have been "a composer
of extraordinary resource and dexterity in the weav-
ing of orchestral voices," for the very simple reason
that he had not then written anything for orchestra!
In fact, Reger's whole orchestral output numbers
only two compositions, a "Serenade," made public
some two or three years ago, and the present "Vari-
ations," which are less than six months old! The
Tribune critic, to whom all composers possibly sound
alike, evidently confused Reger with Richard Strauss
or with John Hector MUSICAL COURIER Berlioz,
perhaps.

DEBUSSY'S "PELLEAS AND MELISANDE."

A MASTER WORK IN MUSIC.

Last Wednesday evening marked the first American production of Debussy's "Pelleas and Melisande." It was given at the Manhattan Opera House with a cast detailed elsewhere in this issue of THE MUSICAL COURIER. Of those who assisted, Perier (Pelleas) and Dufranne (Golaud) were brought from the Paris Opera Comique especially for this performance, as they had created their respective parts when the work was given its première in that city. Gerville-Reache (Genevieve), of the regular Manhattan Opera Company, also had been in the original Paris production, and Mary Garden, who helped carry the artistic burden last Wednesday, was Debussy's selection for the part when first he gave his work to the world. It has become historical since then that Maeterlinck disowned any and all official connection with Debussy's opera because the latter refused to accept Madame Maeterlinck for the role of Melisande, in place of Mary Garden. That artist repeatedly has been declared by Debussy to be the ideal heroine of his "Pelleas and Melisande," and after her representation at the Manhattan première such high praise seems to be thoroughly well deserved.

It is a triumph for American adaptability, artistic intelligence and emotional insight that Miss Garden, a young girl who spent most of her life in this country, could, in a few years of study and observation in Paris, assimilate so marvelously the meaning and spirit of a work which for some time was too French even for the Parisians, and is as remote from ordinary American conceptions of art and life as the North Pole is from Mars. Such an achievement inspires fresh hope in the hearts of all those who have been declaring with THE MUSICAL COURIER that America possesses the proper material out of which to make great musicians and great musical and histrionic artists, but lacks the soil and atmosphere necessary to bring their gifts to the fullest flowering and ripest fruition.

While the music of "Pelleas and Melisande" is far more important than any piece of acting in that opera, nevertheless Miss Garden's doings have been spoken of first because, without a proper interpretation and pictorial presentation of the part of Melisande, Debussy's work could not possibly carry across the footlights in the spirit and purpose intended by the composer. The author is of secondary value in this musical version of "Pelleas and

Melisande," for, in addition to his disavowal of Mary Garden, he also has told the world that, as the libretto stands today (in the altered and curtailed form made necessary for operatic treatment), it has no relation with his play beyond merely an outward and cursory one. If that be the truth, then Debussy is entitled to double his present share of credit, as "Pelleas and Melisande" in operatic form is an infinitely swifter, more moving and more



GOLAUD ENRAGED AT MELISANDE; ARKEL PROTESTING.

logical drama than in its original shape as a spoken play.

The story of "Pelleas and Melisande" need not be repeated here now, as most of those who are interested in it know the tale. Those who do not would do well to buy Maeterlinck's play, or, better still, Debussy's libretto, and then go to hear the opera at the first possible opportunity. To try to give a synopsis of the story in the usual journalistic style is to rob the book of its best elements and to mislead the reader. The total drama is made up of a number of minor incidents, some of them impossible to describe without making them seem silly, and yet in their sum and substance they constitute a tale of thrilling and absorbing interest. The ground themes that run through "Pelleas and Melisande" are essentially human, and those critics err entirely who try to make the libretto appear phan-

tasmagorical, unreal and descriptive of marionettes rather than of real persons. Conjugal love, illicit love, jealousy, fear, hatred, rage, pity, resignation, courage—all those are things very much in the ken of those who inhabit this round sphere. The fact that Maeterlinck has chosen to depict the tragedy in one of his medieval and mysteriously remote settings and to invoke the natural surroundings of the place to assist him in his favorite "symbolistic" manner of portraying human personages and passions, is presumably the reason why most of the music critics misunderstood the idea and import of the "Pelleas and Melisande" libretto. Had they been as au fait in literature as they think they are in music they doubtless would have known that Maeterlinck has been writing for many years and

that his "symbolism" no longer is anything new or experimental. It has been accepted long ago, and after being at first grossly misunderstood and even ridiculed, it now occupies an honorable place with the best literature of all times.

As for the speech of the personages in "Pelleas and Melisande," that is far less unreal than the alliterative manner in which Wagner's "Ring" characters stutter through the German language. As for Maeterlinck's men and women in comparison with those of Wagner, an editorial estimate will be found elsewhere in this issue of THE MUSICAL COURIER.

Always in the vanguard where real progress in music is concerned, this paper declares Debussy's "Pelleas and Melisande" score to be one of the most remarkable ever written, and to signify a wide departure from anything that ever has been attempted before. By this is meant not so much the matter as the manner in Debussy's writing. Whole tone scales and Gregorian and Lydian and Mixolydian modes are old, very old, and they have been used often by composers of previous periods (and by some from our own) in order to achieve a certain tonal color or a

specific mood here and there. Many of the Catholic Church chants are written entirely in the intervals which make up the Gregorian style. Debussy, therefore, did not make a startling discovery when he found that the pentatonic (or whole tone) scale system could be used for the orchestra as well as for liturgic song. The surprise is all on the side of the critics, who promptly pronounced "dissonant" and "inharmonious" a mode on which all music, ancient and modern, and all systems of harmony are solidly founded and reared.

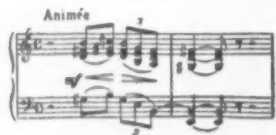
Play on your piano a scale of whole tones, beginning with E—that is, E, F sharp, G sharp, A sharp, C, D, etc.; play it several times and then modulate freely with chords built upon these tones. You will find that, while the intervals may seem strange to you at first, the ear accustoms itself in a surprisingly short time to the more unfamiliar order of harmony,

and at last finds a peculiar and insistent fascination in the boundless possibilities of the wider and freer intervals. When you go a step further and find that you can mix the pentatonic and the ordinary diatonic harmonies with impunity, and grow to find a new and exquisite musical sensation in the thoroughly unconventional and "mystic" harmonies evolved, then you are on the high road to understanding Debussy's "Pelléas and Mélisande," and dangerously near to falling under its fatal and holding spell.

Some of the main motives or leading harmonic sequences of the opera are appended herewith, and their charm will be apparent at once to ears that know their Wagner and Strauss in those episodes where the composers named, dared for an instant what Debussy does deliberately and consistently throughout his entire score. For instance, there is the passage which Lawrence Gilman, in his thoughtful booklet on "Pelleas and Melisande" calls the "Fate" theme, for it runs all through the work:



Then again, these wondrous and beautiful harmonies,



and the following sublimated chord progressions (not without a Wagnerian tinge), both of them expressive of Golaud's feelings for Melisande:



A few measures showing Debussy's manner of handling the vocal part are also shown here. The episode takes place at the abandoned fountain which later plays such a tragic part in the fate of the lovers, Pelleas and Melisande:



A soft and alluring series of modulations opening Act III are interpreted by Gilman to typify "the magic of night":



At the moment when Melisande loosens her fabulous hair and envelops Pelleas with it in the scene at the window, there is a typical musical happening, a "precipitate descending series of seventh chords built on the familiar whole-tone scale which Debussy finds so impelling." The writer of these lines

claims no beauty for the progressions, but insists on their boldness and expressiveness:



The rhapsodical nature of the love phrases uttered by Pelleas over the tresses of his beloved are accompanied by these swooning measures:



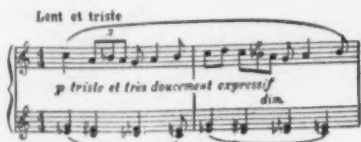
Another phrase (in the love music) whose beauty cannot be gainsaid even by those who might be able to point out its offense against the "rules of harmony" is:



Those who professed to hear Puccini reminiscences in the Debussy music probably based their far fetched accusation on this bit:



The entrancingly lovely and moving measures expressive of "sorrow" are an inspiration of the loftiest kind:



Melisande's gentleness is embodied in exquisite fashion:



The Frenchman's predecessors and contemporaries labored for the widening of harmonic boundaries and key relations; Debussy abolishes both at a single, direct leap. His harmony consists of whatever tones best express the mood, or word, or action (as the case may be) of the moment, and his key is uniform—call it C major, with sharps and flats indicated where they are to be played. For the rest, the composer of "Pelléas and Mélisande" weaves his music around the text in the freest possible fashion, changing its nature to suit the shifting action; puts into the mouths of his characters chants that have no melody, but merely rise and fall and modulate vocally; does away with the chorus (except for one snatch of concerted song behind the scenes); uses no duets or trios, or arias, or closed forms of any kind; has no dramatic or musical climaxes in the ordinary manner, but seems to follow his characters about, and to end his scenes and acts whenever the personages leave the stage and repair to some other

spot where a new scene setting is required to go on with the play.

In realism, the Debussy method far outdoes Wagner, for humans do not pose and make stage pictures when they are living the most poignant moments of their lives, and sometimes actions that mark the greatest veritable tragedies are accompanied by only a word or two of commonplace speech, or on occasions none at all.

Other striking characteristics of the Debussy method are his sparing use of leading motifs in the Wagnerian sense; his pointed avoidance of melody or obvious harmonic combinations that fall gratefully into the diatonic ear; and his marvelously continent use of the orchestra. There is hardly a fortissimo in the entire score, and from one end of the opera to the other every word of the text, and, in fact, every syllable, can be heard distinctly and understood clearly. It is plain that Debussy set himself the task of letting the play speak for itself, using his music literally as a handmaiden to dramatic art, commenting here, aiding there, again intensifying or accompanying, but never seeking to paint literally in the orchestra what is happening on the stage, and refraining religiously from distracting the attention of the listening spectator by moving, or beguiling, or assailing him with melody.

At times the music and action approach so closely together as seemingly to be one. Such moments are the scene where Melisande combs her golden hair and croons a queer, formless folk-tune theme; the love passages at the tower window and beside the fountain; the episode where Golaud drags his wife Melisande by her offending tresses; the ecstatic love pæan preceding the death of Pelléas; and the passing of Melisande, with her baby at her side, and grief-stricken Golaud, torn by anguished doubts, exclaiming fatefully: "It was not my fault."

The finale, with its mystery and hopelessness and helplessness of the death chamber, is one of the most affecting pieces of writing in all the pages of drama and music. Its effect is utterly indescribable, and must be seen and heard to be realized in all its portentous impressiveness.

This critical screed is not to serve as a law inexorable as those of the Medes and the Persians, nor is it an attempt to forestall Time, and prophesy infallibly the ultimate fate of "Pelléas and Mélisande." The effort has been made in the present lines merely to describe what Debussy has done, and no arbitrary deduction will be drawn as to whether this Frenchman may or may not supersede Wagner and make futile the efforts of Strauss in his "Salome" direction. To THE MUSICAL COURIER it seems as though Debussy is epoch-arresting rather than epoch-making. What he and his style might later develop into is not for this paper, or, in fact, for this generation to say. The makers of musical epochs were Bach, Haydn, Mozart, Beethoven, Wagner, Strauss—all in logical sequence and succession. The rest of the well-known composers were either imitators of those just mentioned or secessionists who trod musical byways that never became general thoroughfares. All the epoch-makers were secessionists at one time in their career, but all the secessionists were not epoch-makers. It remains to be seen whether Debussy's example will be followed and his art principles applied widely by other composers.

True it is that at this moment Debussy has at least three imitators among the better-known French composers, and his influence is cropping up in the works of many of the youngest of his Parisian confrères. Students of musical culture in general will appreciate the significance lying in the fact that "Pelléas and Mélisande" was written by a Frenchman. No composer of any other nation could have done the sort of thing accomplished by Debussy, for France is the only country where recondite and esoteric forms of musical speech are being experimented with and put into practical

application. Strauss' "Guntram" was frankly Wagnerian, his "Feuersnot" was an attempt to blend folk story with modern tonal dress, and his "Salome" is a study in musical literalism. The Neo-Italians have revealed their operatic purpose by employing dramas of the soil and of the people, and setting to them hot blooded music that makes sensual appeal. The Russians play almost altogether on the patriotic string, and use native subjects garnished with folk tunes in glittering modern orchestration. It was left to France, therefore, to give a new cerebral impetus to operatic music, just as that boundlessly fecund country has done so many times before in the other arts, when invention seemed at a standstill and the limits of technic appeared to have been reached.

Debussy is a typical product of our time, whose over-materialism by a natural process induces the exact kind of spiritual and mystic exaltation to be found in this music of "Pelleas and Melisande." The stern Gregorian chant of former days led directly to a freer expression in music and a widening of the boundaries of tonal expression. At the moment when the art threatened to degenerate into mere tuneful tinkling for pleasure, the great classical school arose and set a new standard. However, the rule of contraries continued to hold good, and from the formal music of the symphonists sprang the Romantic school, in sympathy with the movement that swept all the world at the time. The same relentless evolution topsy-turved the sentimental school, and Berlioz, Liszt and Wagner headed a Realistic Renaissance, employing the Romantic spirit as a literary aid. Followed Strauss with his science and musical photography; and now Debussy with the very opposite of musical definiteness and exactness.

The Chinese started with the pentatonic scale and



MELISANDE.

we seem to have reached it again in the course of our musical wanderings. Is music really progressing or does it merely change in its outward habiliments,

L. L.

TWO COMICAL COLUMNS.

"From the Tall Timbers; Some Funny News Stories from Pens of the Rural Correspondents," are the attractive headlines over a "funny" column in the Wilmington (Del.) Star. There is another "funny" column in the same paper, entitled "Local Lyre," which, however, is intended to be serious, for it covers the concerts given in Wilmington. The Star of February 16 published both "funny" columns, and as THE MUSICAL COURIER aims to be a musical paper and not a "funny" sheet, some extracts from the Star's music critic's opinions of a concert by the Philadelphia Orchestra are herewith reproduced:

The program as rendered last Thursday evening did not show the care and pains that characterized the previous ones. The contrast between the sweet and plaintive tones of the overture, "Der Freischütz," and also Mozart's melodious symphony in G minor and the loud and bombastic tones of Wagner's "Vorspiel Meistersinger" was too great—in fact, sufficient to unbalance the program.

The soloist was Franceska Kaspar. Miss Kaspar shows the results of careful training and her technic was perfect, but the harmony of her voice was sadly deficient. Whether it was that the soloist strained her voice in an effort to fill the auditorium, or that the muffled inarticulateness of the voice was characteristic of the soloist is not in the power of the writer to state. However, the fact remains that the soloist was deficient, taking the perfection of the orchestra as a criterion. Again, had English been used, the numbers might have been more enjoyed, because all must admit that the numbers were faultlessly rendered in technic but not in voice. Ninety per cent. of the audience, probably, understands only the English tongue, and having to listen to foreign ones is not to be endured forever. It is to be hoped that in future concerts that the local committee will demand that one number be sung in our own language.

To those who know, and know they know, there is but one comment to make on the criticism of the Star's music critic, and that is that he (or she) may yet advance to the musico-intellectual plane where he (or she) will be competent to accept a place on one of the New York daily papers. The point about making soloists sing in English is well taken, however, and shows that the Wilmington critic has general common sense if not specific musical knowledge.

Marteau was the soloist at the fifth Philharmonic concert in Breslau. At the seventh concert Burrian sang; at the eighth, Sapelnikoff was the piano soloist and Dukas' "L'Apprenti" scherzo the orchestral novelty.

THE PREJUDGMENT OF "PELLEAS."

Arthur Symons has this to say about Debussy in the London Saturday Review:

It is not easy, nor indeed very profitable, to compare the music of Debussy with any other contemporary or even earlier music. He stands alone, certainly the most individual and the most interesting and the most skillful of recent French composers. To compare him, as the brilliant and paradoxical Jean Marnold amuses himself by doing, with Beethoven and with Wagner; to look upon him as a great discoverer; to mistake his personal originality for any sort of "music of the future," is beside the question, an irrelevance of admiration. This music has the conscious and lovely eccentricities of Poe, the secret glitter in the jewels of Mallarmé, but it is not, so far as one can judge without having heard "Pelleas et Melisande," a large or powerful creation. It is a world of thin clouds, faint colors, a mysterious wood where birds sing and there is twilight at noonday. A magic circle surrounds the wood, and the wizard lives there, solitary with his phantoms. He is Merlin, and no Vivien has taught him to be human.

If "Pelleas et Melisande" is "not a large or powerful creation, so far as one can judge without having heard it," then why judge it at all until after one has heard it? The piano score reveals nothing of the real beauty of the opera, and the orchestral score probably is as much of a sealed book to Mr. Symons as it would be to most other critics.

CHARLES MARTIN LOEFFLER was one of the most interested listeners at the "Pelleas and Melisande" première. Other musical celebrities present included Caruso, Tetrizzini, Sammarco, Bassi, Philip Hale, Herman Klein, Paolo Gallico, David Bispham, Walter Damrosch, B. J. Lang, of Boston; De Cisneros, Gilibert, Dalmores, Louise Homer, Zepilli, B. Fremont and Miss Trentini, Perugini, etc.



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PELLEAS.



Copyrighted by Mishkin Studio.
GOLAUD.

WHAT DID DEBUSSY DO?

THE MUSICAL COURIER had planned to train its "deadly parallel" on the daily newspaper criticisms of "Pelléas and Mélisande," anticipating therein much amusing contradiction and the usual edifying display of ignorance on the part of some of the writers. However, the laudable intention of THE MUSICAL COURIER was effectually defeated by the fact that none of the critics seem to have any opinion whatsoever on the subject of "Pelléas and Mélisande"—except Finck, who makes positive assertions, and uses absolutely no confusing terms or generalities. Here are a few quotations taken from the daily papers:

The New York Times.

It is the most elusive of all music—it is elusive of analysis—subtle—it is a dim and shadowy world—as in a dream—suggested rather than delineated—compounded of mystery—vague outline—hesitant impotently—symbolism—symbolic import—vague and disconnected sequence—indirection and indecision—dim and subtle imaginative suggestion—its beauty is almost indefinable—strange and unaccustomed—shimmering and iridescent play and change of harmonic and orchestral color—suggestion—illusion—shifting colors and interplay of light and shadow—strange, new wonderland—new and unfamiliar—fantastic—strange eloquence—the harmonic flow is inexplicable—dreamy—wistful—wandering—uncertain—veiled and mysterious—hesitancy.

The Sun.

Formless—intangible—cold aloofness—dreamy character—dead level of brooding mystery—defies description—vague—shifting—evasive—almost rhythmless movement—strange and moody utterance—complicated simplicity—undercurrent of restless emotion—phantasmal—evanishing in form and expression—exotic—strange conception—solitary in spirit—unworldly.

New York Tribune.

Symbol worshippers—shifting harmonies—flocculent, hazy web of dissonant sounds—maundering along—gibbering phantoms—hypnotic transport.

The World.

Mystic—strange—unknown—weird—uncanny—subtle spirit—curiously inconsistent—unfettered—indefinite—fragmentary—elusive—indefiniteness—subtlety—inscrutable—half explanation—hidden suggestion of mood—undecided sentimentality—furtive secretiveness.

The New York Press.

Experiment—peculiarity—harmonic shadows—mood of mystery—avoids the explicit—languorous vagueness—detached sequences of chords—fantastic method—curious chord progressions—remoter—vagueness—imaginative—haunting—indefinite—tonal veil—glimpse into another world—deep tones of awe—sinister foreboding—unusual—curious—mysterious.

New York American.

Mystic harmonies—baffling—odd—mysterious—subtle—evasive—sub-conscious—rare—curious—seems as gossamer to muslin—fleeting—uncertain—restless—disconcerting—wandering—shifting—various in expression—vague—evanescent—ethereal—spiritual.

The Evening Sun.

Dream music—rainbow fabric—vacillating mood—more Maeterlinckian than the playwright—it is not opera—psychic penumbra—myth—eternal themes of the shadows of human life.

The World.

Suggestive influence—miasmatic—mystical—haunting—tantalizing—weird fancifulness.

THE NEW YORK HERALD

Fashionable audience—Mrs. Mackay—palest yellow brocade—Mrs. Henry S. Kip—white and silver lace—Mrs. Howard Cushing—Nile green gauze over white satin—Evelyn Burden—oyster white crêpe de Chine—mauve satin with paillettes—geranium colored velvet—Mrs. William T. Bull—white satin souple, with pearls and diamonds—blue chiffon—black jetted satin—salmon pink chiffon and satin with bands of sable.

All the foregoing are very pretty words and some of them have been chosen with taste and discrimination, but what in Gehenna does an inquisitive person know about "Pelléas and Mélisande" after reading the opinions just quoted? This is even a worse mess than the customary contradictions and stupid guessing. It looks to THE MUSICAL COURIER as though "Pelléas and Mélisande" is so "vague," "shifting," "restless," "subtle" and "elusive" that it

got away altogether from most of the New York daily newspaper critics. In their futile struggles to find an analogy for it in art they compared Debussy's opera to "Tristan," to "Parsifal," to Mozart, to Franck, to "Tosca," to "Madam Butterfly," to stained glass painting, Norse mythology, Botticelli, Gluck, "Aida," "The Sunken Bell," Ernest Rosmer, De La Motte Fouque, Lully, Rameau, Poe, Florentine inventors of melody, Grieg, Liszt, Franz, "Siegfried" and caviar.

The only impression that will remain in the mind of the readers is that if "Pelléas and Mélisande" resembles all of the persons and things mentioned, then it must be a rather fair sort of work. The attitude of the critics in this matter of Debussy's opera reminds one of the old German legend about the cats who walked in a circle around the hot kettle and sniffed at it from a respectful distance.

A SPRIGHTLY SPANKING.

The "discovery" of Tetrassini by San Francisco, London and New York has set to wrangling many of the critics and some of the real lovers of music in the three cities named, with results not always dignified, but in every instance most instructive to the readers in unaffected parts of the musical globe. The latest contestant to enter the field is Gertrude Atherton, the distinguished author, and in the London Telegraph of recent date she lays about her with no little share of that frank directness and verbal courage which are to be found also in her best known books. Mrs. Atherton, an old time resident of San Francisco, happened to be in London when Tetrassini made her debut in New York, and this is the way our Western countrywoman felt after reading the cabled report in the Telegraph:

To the Editor of the Daily Telegraph:

SIR—Your New York correspondent's letter in this morning's issue about Madame Tetrassini contains some curious misstatements, which, being on the spot, I feel disposed to rectify. The first point relates to the following sentence: "The good people of San Francisco, who praised her with many pretty words when she sang at their Tivoli Theater three years ago, without dreaming they were entertaining the most extraordinary angel in the operatic heavens, must feel humiliated at the insufficiency of their judgment, or else believe that London and New York have gone mad." San Francisco, as a matter of fact, went quite as wild over Tetrassini as London and New York have done since; and never for a moment doubted that she was a great singer. If your correspondent relies upon the burning of all files of the San Francisco newspapers, I would remind him that there are a large number extant in country town libraries. Ashton Stevens, the leading musical and dramatic critic of San Francisco, "discovered" Tetrassini, who had come unheralded from Mexico with an admirable company. The Tivoli was a sort of beer garden, whose existence was barely recognized by fashionable San Franciscans, but upon Stevens' announcement that the greatest lyric soprano of the age had come to town, they flocked to hear her, and packed the theater nightly during her long engagement. I was at the Tivoli on the night of her farewell, when she sang in several of her roles, and I have never witnessed such a scene of enthusiasm in any other opera house. The entire audience at the close of the performance stood up and cheered her, waved their handkerchiefs and flung her the flowers they wore.

The success was the more genuine as there are no people better able to discover musical genius for themselves than the San Franciscans. They spend half their time in Europe, where they attend all the great musical festivals, and go to New York for the opera season as a matter of course. Moreover, owing to their isolated position, which throws them upon their own resources, and to their infusion of Latin blood, they have the largest number of first class musical amateurs of any city in the world, and they always make up their minds for themselves. Maurice Grau told me once that there was no city to which an impresario took a new star with so many misgivings, and added that in musical taste it was unexcelled. It was owing to this great and sustained success that Conried approached Madame Tetrassini, and signed a contract with her for an engagement at the Metropolitan Opera House in New York. For reasons which have never been more than hinted, the contract fell through. Personally, I fancy it was because it was thought that the New Yorkers would not welcome any one discovered in California. Since the days of the gold fever and the furor created by Bret Harte, "The East" has been intensely jealous of California, and ready to raise its

back at the approach either of a native genius or one discovered by a State that many foreigners still fancy to be a kingdom of its own, not a part of the United States.

Therefore, to all intents and purposes, London "discovered" Tetrassini. She sang the first night to a thin house, and thereafter to solid ranks of the most cultivated people in the world.

It is sheer nonsense to say that New York was uninfluenced in its opinion by the London endorsement of Tetrassini, and bought season tickets in advance merely out of curiosity. New York never makes up its own mind about anything. While it disdains every other American community, it is as deferential to foreign opinion (particularly British) as to foreign titles. Moreover, barring the Germans, French and Italians, who occupy the upper galleries, it is not a musical people. Music is and always has been a mere pose in New York. And I doubt if this pose would have assumed any great proportions if the boxes of the Metropolitan Opera House displayed gowns and jewels to as little advantage as Covent Garden or the Opera House in Paris. The people who fill these boxes made a pest of themselves for years by talking and laughing throughout the entire performance, and have only subsided of late because the press has shamed them into behaving themselves. But, even so, they often sit with their backs to the stage and look as if they were thinking of anything else; while the men sit in the rear of the boxes and yawn and yawn and yawn.

Nor is New York an enthusiastic audience. It is hysterical, cold and dry, but still human; it experiences a certain relief in some sort of yearly hysterical outlet. Last year it was Nazimova, a Russian actress of great talent and raw accomplishment. When I left a few weeks ago the furore of the moment was Elinor Glyn, with her naughty book and purple gowns; and it is to be hoped that Tetrassini will not share the fate of so many recipients of New York's attentions, and be rolled in the dust when that hysterical city, never sure of itself, suddenly awakes to an uneasy sense that it has made a fool of itself, and finds a satisfactory revenge in punishing the magician. Richard Whiting said once that he conceived of America as a huge arena, into which the celebrity of the previous year was regularly flung to the lions. It is not America of which this can truthfully be said, but New York. And no one is so quick to admit this fact as the sane, humorous New Yorker himself. There are many of him, but unfortunately there are many more of the others.

LONDON, January 17.

GERTRUDE ATHERTON.

Mrs. Atherton's letter covers points that have been discussed thoroughly in THE MUSICAL COURIER since Tetrassini's arrival here, but the main arguments are so well put that a repetition at this time does no harm. The New York daily newspaper critics cut a ridiculous figure when they assert that they are not influenced by foreign criticisms, for the columns and columns of space which they devoted to Tetrassini were the direct outcome of her London success and of the criticisms cabled here bearing on her Covent Garden performances and their effect.

We do not even care to guess what would have happened to Tetrassini had she come to New York straight from San Francisco. Her London furore is what impressed most of the local daily paper critics—excepting Finck and De Koven—into the conviction that she must be a personage of importance. It should be salutary for this town and those in it to have a keen student of New York conditions arise once in a while, like Mrs. Atherton, and give us the castigation we merit so richly.

THE New York World at last has awakened to a great truth. In an editorial paragraph last week it says: "M. Chaliapine is the latest operatic artist to read our character for us. Basso, tenor and soprano grow a trifle discordant in their comments on the 'dear Americans.' But their ensemble is harmonious in sincere affection for our dollars." THE MUSICAL COURIER pointed out the same unanimity and harmoniousness many years ago. Foreign singers regard the dollar as the most artistic product of our "dear America."

If the Maeterlinck-Debussy men and women are "stained glass figures," as some persons assert, then, by the same token, Wagner's gods and goddesses are beer mug engravings.

Kreisler Going to Mexico in May.

Fritz Kreisler, the Austrian violinist, will make a tour of Mexico during the month of May. The artist is booked for a series of concerts in California in March.

THE MANHATTAN OPERA.

On Wednesday Debussy's "Pelleas and Melisande" had its premiere at the Manhattan. The cast was as follows:

Melisande	Garden
Genevieve	Gerville-Reache
Little Yniold	Sigrist
Pelleas	Perier
Golaud	Dufranne
Arkel	Arimondi
The Doctor	Crabbe

On Friday "Lucia" had a repetition, with Tetrzzini, Severina, Zenatello, Sammarco, Arimondi.

"Pelleas and Melisande" was the Saturday matinee.

"Siberia" held the boards on Saturday evening, with Agostinelli, Trentini, Bassi, Sammarco, etc.

"Louise" (Garden, Dalmores, Glibert, Bressler, Gianoli) was the bill on Monday.

Maconda, West and South.

The following opinions of Madame Maconda's tour in the West and South are from papers in Chicago, Minneapolis, Birmingham, Ala., and St. Louis, Mo.:

Maconda is a coloratura soprano par excellence. Her voice has a beautiful lyric quality, is very flexible, and is thoroughly under control. It is evenly developed throughout all the registers, and charms by its smoothness and limpidity.—Chicago Journal.

Charlotte Maconda, a visiting soprano from New York, appeared in song recital before the Amateur Musical Club and an audience that filled Music Hall yesterday afternoon.

Madame Maconda wins as much through an attractive, amiable personality as through her unusual artistic power. Gifted with a voice of sweetness and even quality, she uses it with an ease and vivacity, limiting her program to compositions that display its flexibility and velvety tones, especially in the upper register.

The enthusiasm of her audience led her to give an encore midway among her numbers.—Chicago Evening Post.

Charlotte Maconda, the soprano, was then introduced, many of those present having heard her in former years, but she was not then the fully developed singer of today, whose trained and well controlled voice in its strength and sweetness is the consummation of the perfect charm which it then only hinted.

The character of the selections gave her the opportunity to show the dramatic qualities of her voice, with its tender, sympathetic quality.—St. Louis Globe-Democrat.

She sang "Nussbaum," by Schumann, with a wealth of tenderness and feeling. "Chant d'Exil," by Vidal, was well rendered, but it was in Strauss' waltz, "Voce di Primavera," that the Maconda voice shown to greatest advantage. In the staccato passages of this number, Madame Maconda fairly captivated her audience with the flute-like purity of her tones and round after round of applause was her well merited reward.—St. Louis Times.

Truly again (and for the last time but one) Madame Maconda has the sweetest, clearest, most sympathetic of voices.—St. Louis Dramatic News.

Charlotte Maconda was received with the cordiality that her former appearances here have engendered. No American soprano sings with more thorough delight to her audiences. Her voice is so rich and sure, with something of the ringing fullness of Melba's; her technique so infallibly adequate, and her interpretation so faultless, that hearing her is a height of musical pleasure. She sang last evening the yearning, calling prayer from Puccini's "La Tosca" and "Gli angeli d'inferno" from "The Magic Flute," with its merry staccatos and crystal oridities. Part of the prayer had to be repeated, and to the encore to a Mozart number she responded with the brilliantly colored Johann Strauss waltz song, "Voci de Primavera."—Minneapolis Tribune.

The club was assisted by the noted soprano, Charlotte Maconda, of New York, whose delightful solos were received with rounds of applause. Her ease, grace and pleasing personality, coupled with an artistic, full, rich voice, equally strong in her high and middle registers, made her popular with the audience at once. But few singers have appeared in Birmingham whose interpretation of what they sang was better than that of Madame Maconda. Perhaps her wonderful quality and expression were at their best in MacDowell's "Long Ago."—Birmingham News.

Madame Maconda belongs to the coloratura class. Her voice is of beautiful quality and of full range. It is seldom that a soprano is equally strong in her middle and her high register, but this artist has that advantage. And along with her rare voice and musicianly vocalization her interpretation is beyond criticism. A singularly fine example of her interpretative insight was in the Arensky song, "But Lately in Dance I Embraced Her."—Birmingham Herald.

Frank Seymour Hastings' New Songs.

"Had I But You," text by Sennet Stephens, and "Proposal," the poem by Bayard Taylor, composed by Frank Seymour Hastings, have recently been issued by Schirmer. They are to be had for both high and low voice. Of the former a writer says: "This is a spirited song, yet with a lurking tenderness beneath its outer gayety of mood. The music is captivating in melody and vivacious in rhythm." Of the latter, he says: "This delightful song exhibits Mr. Hastings' gifts in a most persuasive light. The music has both gayety and ardor, simplicity and richness."

Mr. Hastings, president and active member of the Amateur Glee Club, man of affairs, president of various corporations, music lover always, finds time for his muse, and the result is a published list of perhaps a hundred works. Clarence Eddy, Archer Gibson and other organists play his works, and his songs are sung frequently, "My Love is Like a Red, Red Rose" having a universal circulation.

OPERA NOTES.

Bessie Abott will rejoin the Metropolitan Opera House forces at once, succeeding Sembrich in such operas as "Rigoletto," "Boheme," "Traviata," and also as Filina in the revival of "Mignon."

Chaliapine sailed for Europe last Wednesday on the Vaderland, of the Antwerp Line.

Tetrzzini will appear at the Manhattan tonight (February 26) in "Dinorah."

Garden and Glibert will sing in a concert to be given at the Waldorf-Astoria, February 28, in aid of the West Side Juvenile Club.

Heinrich Conried will be given a benefit at the Metropolitan on March 24. Acts from various operas are to be done, with the help of all the artists at the house.

Gatti-Casazza, the new co-director of the Metropolitan, will come to this country early next month for a conference.

Broadway was alive with rumors all last week that Caruso intends to desert the Metropolitan and connect himself with the Manhattan. No one in a position to know, including Caruso himself, either affirmed or denied the report. Caruso was a visitor at the Manhattan last Saturday, and between the acts called on Hammerstein behind the scenes.

Dippel, the new co-director at the Metropolitan, was at the "Lucia" performance in the Manhattan last Friday.

Glibert has signed for three years more with the Manhattan.

Owing to ill health, Marcel Journet cancelled his contract with the Metropolitan last week and sailed for Europe.

On the evening of March 10 a special opera performance will be given at the Manhattan for the benefit of the Italian Benevolent Institute.

Jewelry is not only displayed but also lost at the Metropolitan. Five persons (women, of course) advertised last week for the return of valuable gems lost by them while away from home on operatic enjoyment bent.

At the Metropolitan Opera concert last Sunday evening the artists were Martin, Waters (a new basso), Homer, Van Rooy, Fremstad.

At the Manhattan Opera last Sunday evening "Cavalleria Rusticana" was done in concert form, after a mixed program. The artists were Russ, De Cisneros, Severina, Bassi, Crabbe, Dalmores, Jomelli, Sigrist, Dufranne, Frederick Norton.

Renaud has signed for three years with the Manhattan, beginning next fall.

Eames is said to be negotiating with the Manhattan.

Mauritia Morichini, one of the sopranos of the Manhattan Opera House, was married on Saturday to Demetri Oscar Flachs, assistant secretary to Oscar Hammerstein.

Brooklyn Academy of Music to Be Finished in July.

The new \$1,200,000 Academy of Music in course of erection in Brooklyn since May, 1907, will be finished in July of this year. The handsome and spacious building, one of the greatest in the world, will be dedicated early next autumn and thereafter will be the home of symphony concerts, opera, chamber music, high class lectures and theatrical performances across the bridges that span the East River. There will be no studios, as some music teachers expected. All space not required for music and educational assemblies will be rented to the Brooklyn Institute of Arts and Sciences as offices. The daily newspapers that rushed into print with cuts of the building were led astray, for the architects have changed the designs of the facade. The Academy directors gave out no cuts, nor will they do so until the exterior is completed.

Goldie Gross in Demand.

Goldie Gross, the cellist pupil of Karl Griener, has been engaged for a concert at Stamford, February 28, and next day she will play at a concert at the Y. M. C. A. Auditorium, East Eighty-sixth street, Manhattan.

Nikisch and the Berlin Philharmonic are giving an exceptionally successfully symphonic series in Hannover.

THE METROPOLITAN OPERA

"Siegfried" was sung at the Metropolitan on Wednesday. The cast was:

Brünnhilde	Fremstad
Erda	Kirkby-Lunn
Stimme des Waldvogels	Alten
Siegfried	Burgstaller
Der Wanderer	Van Rooy
Alberich	Goritz
Mime	Reiss
Fafner	Blass

On Thursday, "Faust" was the opera, with Caruso, Eames, Plançon, Stracciari, etc.

Friday brought the familiar double bill, "Pagliacci" (Farrar, Caruso, Scotti) and "Hänsel and Gretel" (Mattfeld, Alten, Weed, Goritz, etc.)

The Saturday matinee was "The Flying Dutchman," with Alten, Langendorf, Burgstaller, Goritz, Blass, Dippel.

Saturday evening's performance was "Boheme," with Cavalieri, Dereyne, Bonci, Scotti, Barrochi, etc.

On Monday there was a repetition of "Boheme," with Caruso, Farrar, Dereyne, Scotti.

American Institute of Applied Music Recital.

H. Rawlins Baker, pianist, and McCall Lanham, baritone, both of the faculty of the American Institute of Applied Music, Kate S. Chittenden, dean, together gave the recital of February 21 in the spacious assembly rooms of the institute. Mr. Baker, a pianist of poetic sensibilities and advanced technique, played modern compositions exclusively by Chopin, Debussy, Faure, Brahms, and as his chief piece, MacDowell's "Sonata Eroica." Mr. Lanham's songs comprised "Vision Fugitive" and a group of moderns, Hahn, Pfeiffer, Reimann and German. As usual the institute contained an audience comprising students and their friends, quite filling the rooms to overflowing. Earnest attention characterized the attitude of the listeners, while appreciative comment was frequent, mingled with loud applause, pianist and singer alike sharing in this. Events scheduled for the month of March are:

Wednesday, March 4, 11, 18, 25, 2:30 p. m.—Mr. Lanham's Normal Class.
Wednesday, March 4 and 18, 3 p. m.—Ambrose's History Class.
Thursday, March 5, 12, 19, 26, 11 a. m.—Theory Class, adults.
Saturday, March 7, 14, 21, 28, 9:30 a. m.—Elementary Theory Class.
Wednesday, March 11, 4 p. m.—Mr. Gow's lecture, "The Suggestion of Motion" (the dance).
Wednesday, March 18, 4 p. m.—Mr. Gow's lecture, "Fusion of Motion and Melody" (the rondo).
Friday, March 20, 8:15 p. m.—Mr. Savage's recital.
Wednesday, March 25, 4 p. m.—Mr. Gow's lecture, "The Group Form as a Musical Unit." (The suite, chamber sonata, divertimento, etc.)

College of Music Students' Concert.

February 20 there was a students' concert at the New York College of Music, Hein and Fraemcke, directors, a program of thirteen numbers going well. There are always a few who shine, by reason of superior execution, the result of well directed study, and on this occasion Mrs. O'Reilly, who sang songs by Coenen and Nevin; Eva Harper, who played Mendelssohn's "Capriccio Brillante"; Louis D'Angelo, baritone, who sang the prologue to "I Pagliacci"; Richard Burgin, Von Dameck's talented violin pupil, who played Ernst's "Hungarian Melodies," and Lilian Wadsworth, in Liszt's etude, "Gnomesreigen," and a Moszkowski concert-study—these shone especially. March 4 there is to be a chamber music evening by members of the faculty.

A Gatti-Casazzian Ode.

Bash the cymbals, bang the drum!
Gatti-Casazza!
Is he coming? He will come—
Gatti-Casazza!
Shall a tuneful string be dumb?
Let a thousand fiddles hum;
Let a million cellos strum—
Gatti-Casazza-zza-zza-zum!

Tetrzzini, clear thy throat!
Gatti-Casazza!
Lift that treble octave note!
Gatti-Casazza!
Bid the rebeck and the rote
(Whatso'er those words denote)
Spread the news to wilds remote—
Gatti-Casazza-zza-zza-zza!

Hear the trombone's voice proclaim
Gatti-Casazza!
Hark! the flutes repeat the same:
Gatti-Casazza!
Trump of Operatic Fame,
Tin clad knight and silken dame,
Shout his grand orchestral name—
Gatti-Casazza-zza-zza-zza!

—New York Times.

MACMILLEN'S GREAT TOUR.

Predictions made by the score by musical managers, experienced judges and solicitous friends to the effect that the violinist does not live who could stand the physical strain of a tour of 150 concerts are being set at naught by Francis Macmillen, the American virtuoso.

With his tour two-thirds over, this great young artist, like the proverbial wine, seems to improve with each concert. Instead of being a physical wreck at his one hundredth concert, as many of his admirers predicted, Macmillen is, at the present time, in perfect condition, both physically and artistically, with every prospect of completing his tour of 161 engagements, which will undoubtedly stand as a record for many years in America for the number of concerts played and for consecutive appearances without a rest.

Macmillen played his one hundredth concert in Fall River, Mass., Thursday evening, February 20.

This fact, however, cannot be overlooked, viz., that within the knowledge of THE MUSICAL COURIER few tours of great artists have been so successfully arranged as has Macmillen's present one by his managers, Messrs. Haensel & Jones, of New York. They have planned the tour so that with few exceptions the railroad jumps between cities have not been excessive.

In fact, Macmillen's present tour does not contain a single jump which compares with the notable one which he made during his tour of 1906-07. In February of last year he performed this remarkable feat, namely, inside of ten consecutive days he traveled from Chicago to New York twice, including jumps to Buffalo and St. Louis, finally winding up this strenuous ten days in Indianapolis, playing in that period fourteen recitals, the most remarkable feature of which was the unparalleled feat of playing four engagements in New York in a space of twenty-four hours.

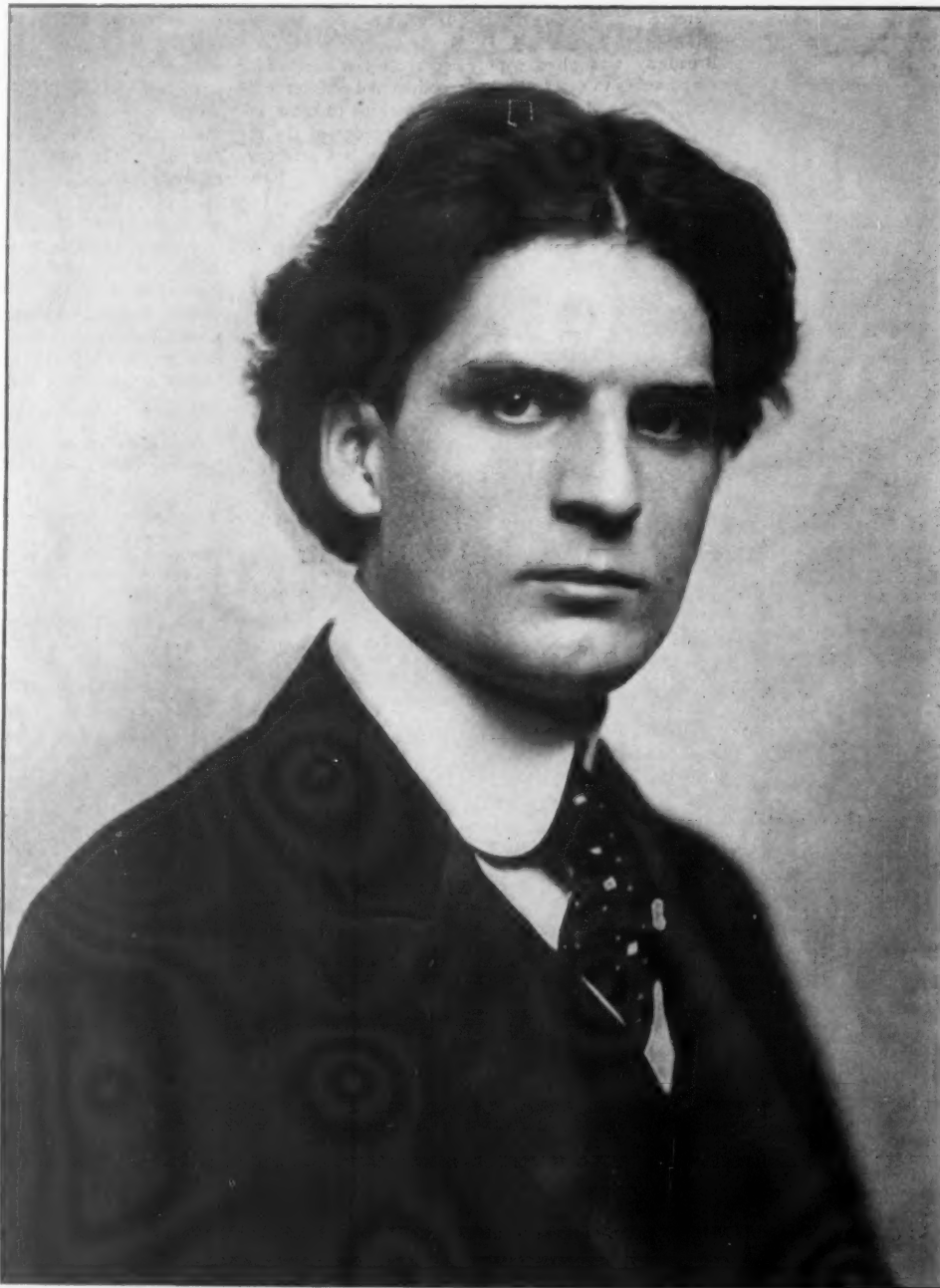
Among the remarkable feats Macmillen has performed this season, it is apropos to mention his performance of January 16, when he played a recital at 2:30 in the afternoon at the Grand Opera House in Cincinnati, following it with a concert at 8:15 in the evening at Springfield, Ohio, 84 miles away. Macmillen was enabled to do this through the kindness of the Pennsylvania Railroad, the Cincinnati officials of which agreed to hold their fast train twenty minutes to carry the Macmillen party to Springfield.

During the month of January this year Macmillen played twenty-six concerts in thirty-one days.

Macmillen's engagements for this season have been and will be played at the following theaters, concert halls and private homes:

October 6—New York, Carnegie Hall.
October 8—Boston, Mass., Symphony Hall.
October 11—Troy, N. Y., Rand Opera House.
October 14—Syracuse, N. Y., Wieting Theater.
October 15—Wilkesbarre, Pa., Nesbit Theater.
October 16—Scranton, Pa., Lyceum Theater.
October 17—Norristown, Pa., Grand Opera House.
October 18—Reading, Pa., Academy of Music.
October 19—Shenandoah, Pa., New O'Hara Theater.
October 21—Lebanon, Pa., Academy of Music.
October 22—Pottsville, Pa., Academy of Music.
October 23—South Bethlehem, Pa., Grand Opera House.
October 25—Jamestown Exposition, Exposition Hall.
October 28—Harrisburg, Pa., Lyceum Theater.
October 29—Jamestown, N. Y., Samuels Opera House.
October 30—Warren, Ohio, Afternoon Musical Club.

October 31—Conneaut, Ohio, MacDowell Music Club.
November 1—Cleveland, Ohio, Chamber of Commerce Hall.
November 2—Wheeling, W. Va., Court Theater.
November 5—Marion, Ohio, Marion German Society.
November 6—Grand Rapids, Mich., Private Musicales at the home of Mrs. C. B. Kelsey.
November 7—Chicago, Ill., Orchestra Hall.
November 8—Toledo, Ohio, Zenobia Hall.
November 11—Chicago, Ill., Private Musicales at the home of John H. Wrenn.
November 12—Steubenville, Ohio, Knights of Columbus.
November 13—Oxford, Ohio, State Normal College.
November 14—Indianapolis, Ind., English's Opera House.
November 15—Elgin, Ill., Key Note Club.
November 17—Chicago, Ill., Orchestral Hall.
November 18—Joliet, Ill., Joliet Theater.



FRANCIS MACMILLEN.

November 19—Evanston, Ill., Evanston Country Club.
November 20—Fort Wayne, Ind., Morning Musical Club.
November 21—Lafayette, Ind., Grand Opera House.
November 22—Elkhart, Ind., Mendelssohn Male Chorus.
November 23—Goshen, Ind., Jefferson Theater.
November 25—Richmond, Ind., Gennett Theater.
November 26—Cambridge, Ohio, Colonial Theater.
November 27—Newark, Ohio, The Auditorium.
November 28—Columbus, Ohio, Memorial Hall.
November 29—Chillicothe, Ohio, Masonic Opera House.
November 30—Portsmouth, Ohio, Ladies' Musical Club.
December 2—Mansfield, Ohio, Grand Opera House.
December 3—Zanesville, Ohio, W. C. T. Union.
December 4—Marietta, Ohio, The Auditorium.
December 5—Parkersburg, W. Va., Camden Theater.
December 6—Morgantown, W. Va., University of W. Va.
December 10—Richmond, Va., Academy of Music.
December 11—Lynchburg, Va., Academy Theater.
December 12—Raleigh, N. C., Academy of Music.
December 13—Asheville, N. C., Grand Opera House.
December 14—Spartanburg, S. C., Converse College.

December 16—Knoxville, Tenn., Staub's Theater.
December 17—Chattanooga, Tenn., Opera House.
December 18—Nashville, Tenn., Vendome Theater.
December 19—Lexington, Ky., Opera House.
December 25—St. Louis, Mo., Private engagement at the home of Mrs. Davis.

December 26—St. Louis, Mo., Symphony Society.
December 30—Louisville, Ky., Apollo Club.
December 31—Terre Haute, Grand Opera House.
January 1—Chicago, Ill., Orchestra Hall.
January 2—Oak Park, Ill., Warrington Theater.
January 3—La Porte, Ind., Hall's Theater.
January 6—South Bend, Ind., Auditorium Theater.
January 7—Marion, Ind., Indiana Theater.
January 8—Muncie, Ind., Matinee Musical.
January 9—Piqua, Ohio, May's Opera House.
January 10—Lima, Ohio, B. P. Order of Elks.
January 11—Tiffin, Ohio, Grand Opera House.
January 12—Sandusky, Ohio, Carnegie Hall.
January 13—Youngstown, Ohio, American Glee Club.
January 14—Detroit, Mich., Private Musicales at the home of Mrs. Hoff.
January 15—Dayton, Ohio, Victoria Theater.

January 16—Matinee, Cincinnati, Ohio, Grand Opera House.
January 16—Evening, Springfield, Ohio, Fairbank's Theater.
January 17—Canton, Ohio, Grand Opera House.
January 19—Cincinnati, Ohio, Private Musicales at the home of Loring Andrews.
January 20—Cincinnati, Ohio, Private Musicales at the home of Mrs. Phipps.
January 21—Buffalo, N. Y., Convention Hall.
January 22—Niagara Falls, International Theater.
January 23—Weedsport, N. Y., Grand Opera House.
January 24—Elmira, N. Y., Lyceum Theater.
January 25—Cortland, N. Y., Conservatory of Music.
January 27—Albany, N. Y., Odd Fellows' Hall.
January 28—Poughkeepsie, N. Y., Collingwood Opera House.
January 29—Reading, Pa., Academy of Music.
January 30—Scranton, Pa., Lyceum Theater.
January 31—Philadelphia, Pa., Academy of Music.
February 1—Paterson, N. J., Orpheus Hall.
February 2—New York City, Liederkranz Society.
February 3—Waterville, Me., Grand Opera House.
February 4—Augusta, Me., Grand Opera House.
February 5—Portland, Me., Jefferson Theater.
February 6—Lewiston, Me., Empire Theater.
February 7—Bangor, Me., Grand Opera House.
February 11—South Hadley, Mass., Mt. Holyoke College.
February 12—Northampton, Mass., Smith College.
February 13—Washington, D. C., Belasco Theater.
February 14—Utica, N. Y., Balliol School of Music.
February 17—Schenectady, N. Y., First Methodist Church.
February 18—Springfield, Mass., Court Theater.
February 19—Providence, R. I., Infantry Hall.
February 20—Fall River, Mass., Savoy Theater.
February 21—New Bedford, Mass., New Bedford Theater.
February 22—Washington, D. C., Private Musicales at the home of Mrs. Pullmann.
February 24—Hartford, Conn., Parsons Theater.
February 25—Norwich, Conn., Free Academy.
February 26—Troy, N. Y., Vocal Society.
February 27—Bridgeport, Conn., Smith Theater.
February 28—Middletown, Conn., Middlesex Theater.
March 2—Geneva, N. Y., Smith's Opera House.

March 3—Rochester, N. Y., Tuesday Music Club.
March 4—Ithaca, N. Y., Lyceum Theater.
March 5—Binghamton, N. Y., Morning Musical Club.
March 6—Williamsport, Pa., Association Hall.
March 9—Titusville, Pa., Grand Opera House.
March 10—Oil City, Pa., Opera House.
March 11—Meadville, Pa., Academy of Music.
March 12—Akron, Ohio, The German Club.
March 13—Erie, Pa., Majestic Theater.
March 14—Buffalo, N. Y., Convention Hall.
March 16—Rockford, Ill., Grand Opera House.
March 17—Michigan City, Ind., Orpheus Club.
March 18—Waukegan, Ill., Schwartz Theater.
March 19—Sterling, Ill., Academy of Music.
March 20—Urbana, Ill., University of Illinois.
March 23—Moline, Ill., Moline Theater.
March 24—Clinton, Ia., Harmonic Club.
March 25—Matinee, Dubuque, Sacred Heart Convent.
March 25—Evening, Dubuque, Ia., Grand Opera House.
March 26—Davenport, Ia., Burtis Opera House.

(Continued on page 27.)

March 27—Iowa City, Ia., Coldren Theater.
 March 28—Cedar Rapids, Ia., Greene's Opera House.
 March 30—Waterloo, Ia., Waterloo Theater.
 March 31—Burlington, Ia., Grand Opera House.
 April 1—Muscatine, Ia., Grand Opera House.
 April 2—Galesburg, Ill., Knox Conservatory of Music.
 April 3—Springfield, Ill., Chatterton Opera House.
 April 4—Keokuk, Ia., Monday Music Club.
 April 6—Marshalltown, Ia., Odeon Theater.
 April 7—Grinnell, Ia., Iowa College.
 April 8—Milwaukee, Wis., Lenten Artists' Course.
 April 9—Omaha, Neb., First Baptist Church.
 April 10—University Place, Wesley University.
 April 12—Kansas City, Willis Wood Theater.
 April 13—Nebraska City, Overland Theater.
 April 14—Topeka, Kan., Grand Opera House.
 April 15—St. Joseph, Mo., Tootle Theater.
 April 16—Lawrence, Kan., Bowersock Opera House.
 April 17—Wichita, Kan., Crawford Theater.
 April 20—Springfield, Mo., Baldwin Theater.
 April 21—Joplin, Mo., New Club Theater.
 April 22—Sedalia, Mo., Sedalia Theater.
 April 24—Columbia, Mo., Stephens College.
 April 27—Quincy, Ill., Empire Theater.
 April 29—Bloomington, Ill., Grand Opera House.
 April 30—Decatur, Ill., Milliken University.
 May 1—Danville, Ill., Grand Opera House.
 May 4—Peoria, Ill., Grand Opera House.
 May 5—Jacksonville, Ill., Christian Church.
 May 6—Racine, Wis., Belle City Male Choir.
 May 8—Youngstown, Ohio, American Glee Club.

Not only are the dates given above of Macmillen's tour, but the places in which he played and the halls or theaters or churches, and this is a record breaking tour. It has been conducted by Haensel & Jones in a manner that reflects the greatest credit upon them as managers of musical artists, and it proves again, if you have the real material—the artists with merit—and you have a business system and an organization, and you know how to book people and how to treat them squarely and fairly, that something can be done in the line of musical management for an artist.

LATER LEIPSIK NEWS.

LEIPSIK, February 12, 1908.

The seventeenth Gewandhaus program, played February 12 and 13, commemorated the twenty-fifth anniversary of the death of Richard Wagner (February 13, 1883). For this occasion Nikisch selected the Beethoven "Eroica" symphony and three of the Wagner compositions to include a "Faust" overture, the "Tannhäuser" overture, with the "Bacchanale" especially composed for the Paris production of 1861, also the overture to "Der fliegende Holländer." This time the Gewandhaus orchestra was a great orchestra under a very great man. Sometimes the heavy work at the Gewandhaus and at the city opera overtaxes the strength of the men, so that their playing may show less buoyancy than could be desired, but there was nothing more to be desired at this concert. Nikisch gave the entire strength of his inspiration to the interpretations, and at the public rehearsal he was so deeply moved by the morning's experience that he could hardly speak for a few minutes after the conclusion of the playing. It is not possible to say which part of the concert was more impressive. Whoever hears the "Eroica" symphony drawn into this combination of poetry and strength will be placed without the pale of skepticism. It was one of the great days in the house, and the audience, too deeply impressed by the last overture to indulge in demonstration, courteously acknowledged their obligation and went home to think it over.

The Brussels String Quartet, comprising Schörg, Daucher, Miry and Gaillard, played the fifth and last of the chamber music series arranged by Reinhold Schubert. Isabella Berger assisted by singing a half dozen of the Wilhelm Berger songs, wherein she had the accompaniment of the composer. The Schubert posthumous D minor quartet and the Brahms C minor quartet, op. 51, were presented. This is a body of finely gifted musicians who are under fine routine. Since their entire treatment of the compositions is wholesome and dignified they are gladly heard. Of the six Berger songs, "Pilgerlied," "O meine müden Füße," "Glück," "Die Gletscher leuchten," "Am Meere" and "Im Sturme," the fourth and the last named seem to have most character. They are probably good enough to recommend both for voice and piano, but none of these are to be compared to the same composer's "Trotzdem."

The Irish pianist, Francis Quarry, who was for some years resident in Leipsic, but who has played twenty or thirty engagements in Ireland and England this season, played a recital in the Kaufhaus here February 8. The Bach-d'Albert D major prelude and fugue, the Beethoven "Moonlight" sonata, and the Schumann "Symphonic Etudes" were his principal selections. Though this is the first season that Quarry has given up entirely to public playing, there are many things he accomplishes in mature manner. The Schumann "Symphonic Etudes" probably represented him at his best, yet there were many beautiful moments in his Chopin playing. His technic is immense and the virtuoso disposition often crops out in his play-



PADEREWSKI VERSATILITY.



This was the Paderewski program at Orchestra Hall, Chicago, January 11:

Variations and Fugue, op. 23 (first time).....Paderewski
 Sonata, op. 27, No. 1, E flat.....Beethoven
 Auf dem Wasser zu Singen.....Schubert-Liszt
 Soirée de Vienne, A major.....Schubert-Liszt
 Erlkönig.....Schubert-Liszt
 Nocturne, F sharp major, op. 15.....Chopin
 Etudes Nos. 10 and 5, op. 10.....Chopin
 Scherzo, B flat minor.....Chopin
 Chant d'Amour.....Stojowski
 Rhapsodie Hongroise, No. 13.....Liszt

Paderewski played at the Odeon in St. Louis on the evening of January 8. The program was as follows:

Variations and Fugue, op. 23.....Paderewski
 Sonata, op. 27, No. 1, E flat.....Beethoven
 Auf dem Wasser zu Singen.....Schubert-Liszt
 Soirée de Vienne.....Schubert-Liszt
 Erlkönig.....Schubert-Liszt
 Nocturne, op. 15, F sharp major.....Chopin
 Etudes Nos. 10 and 5, op. 10.....Chopin
 Scherzo, B flat minor.....Chopin
 Chant d'Amour.....Stojowski
 Rhapsodie Hongroise, No. 13.....Liszt

The Women's Club and Central Presbyterian Committee present Paderewski Tuesday evening, February 4, at 8.15 p. m., Central Presbyterian Church, Denver, Col., with the following versatile program, same as the others:

FIRST PART

Variations and Fugue, Op. 23 . Paderewski
 (First time)

Sonata, Op. 27, No. 1, E-Flat . Beethoven

"Auf dem Wasser zu Singen" }
 "Soirée de Vienne," A Major } Schubert-Liszt
 "Erlking" }

SECOND PART

Nocturne, F Sharp Major, Op. 15 }
 Etudes Nos. 10 and 5, Op. 10 } Chopin
 Scherzo, B Flat Minor }

Chant d'Amour . Stojowski

Rhapsodie Hongroise, No. 13 . Liszt

ing. His Leipsic audience was very cordial, and he was obliged to play encores.

The first recital by Lula Myz-Gmeiner brought five songs by Schubert, five "Mädchenlieder" by Brahms, four songs by Max Schillings and five Hugo Wolf settings from the Italian "Liederbuch." Frau Gmeiner is a very accomplished artist for whom songs in the dramatic style lie especially well. The Brahms "Mädchenlied" and Hugo Wolf's "Wer rief dich denn?" were pervaded by great dramatic fury in her interpretation. At a second recital, to be given March 15, the artist will present songs by Schumann, Reger, Brahms, Eduard Behm and Hugo Wolf. Reger and Behm will accompany in their own songs. Behm was the accompanist for the above recital.

The sisters Elizabeth and Gudrun Rüdinger, of Leipsic, gave a recital of vocal duets and solo songs. They gave duets by Spohr, Cornelius, Schumann, Dvorák, Reinecke, Catherine van Rennes and Wilhelm Berger. The solo songs were by Schumann, Wolf, Weingartner and Reger. The voices are both comparatively light, but they are agreeably trained and the singers have a delightful manner of presenting the material. Thus it was that a large audience took great enjoyment from voices that were hardly more than adapted to salon. Numerous encores were required during the proceedings.

The annual "Prüfungen" of Leipsic Conservatory are just beginning. These public performances, analogous to graduation appearances in America, will require for the present season nine programs, given generally on Tuesdays and Fridays at 6 o'clock. Seven programs will be necessary for solo appearances, generally with orchestra, and two evenings will be devoted to original compositions by students from the classes of Max Reger, Stephan Krehl, Richard Hoffman, and Johannes Merkel. The composi-

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Monday, Jan. 27, 1908

At 8:15 P. M.

Paderewski Versatility Piano Recital

PROGRAMME:

Variations and Fugue, Op. 23.....Paderewski
 (First Time)
 Sonata, Op. 27, No. 1, E-flat.....Beethoven
 "Auf dem Wasser zu Singen" }
 "Soirée de Vienne," A major } Schubert-Liszt
 "Erlking" }
 Nocturne, F-sharp major, Op. 15 }
 Etudes Nos. 10 and 5, Op. 10 } Chopin
 Scherzo, B-Flat minor }
 Chant d'Amour.....Stojowski
 Rhapsodie Hongroise, No. 13.....Liszt

Weber Piano Used.



tions will include two large works for chorus and orchestra, a number of overtures and chamber music forms.

The January and early February student programs at the conservatory brought a Simandl concerto for contrabass; the Schumann, the Beethoven E flat, C major, and C minor and the Mozart D minor piano concertos; the Klughardt "Concertstück" for oboe; the Weber concertino and the E flat concerto for clarinet; a Mozart concerto for Waldhorn, Pessard and Hugues; solo pieces for flute; the Wieniawski D minor, Spohr "Gesangsscene" concertos; a Vitali chaconne, and the Wieniawski "Faust" fantasia for violin; the Rheinberger A minor sonata for organ; the Gade D minor and Grieg G major sonatas for piano and violin; the Schubert E flat piano trio, op. 100; solo piano pieces by Bach-Liszt, Stephan Krehl, Brahms and Schumann, including the "Kreisleriana" and the "Symphonic Etudes"; pieces for piano at four hands, by Krehl and Schumann; songs by Berger and Pfützner, and arias from "The Messiah" and Mendelssohn's "St. Paul." The orchestral accompaniments were conducted by students Czerny and Leschke.

The violinist, Sybba Ramus, of Chicago, for years a pupil of Max Bendix, of Sevcik, and, for a number of seasons, Arno Hilf, has left Leipsic for a month's stay in Rome before going on to Honolulu. Miss Ramus is accompanied by her mother, whose son, Marine Surgeon Carl Ramus, they will visit in Honolulu. Dr. Ramus has generally maintained a string quartet in Honolulu. Before Miss Ramus' departure from Leipsic, Professor Hilf invited a few friends to his home to hear her play the Brahms concerto and numerous solo pieces from the virtuoso repertory. She has acquired a very large repertory and those who hear her speak enthusiastically of her playing. She expects to reach Boston for appearances there next season.

EUGENE E. SIMPSON.



CHICAGO, Ill., February 22, 1908.

The twentieth program of the Theodore Thomas Orchestra was composed of overture "Polonia," by Richard Wagner; the Brahms D major violin concerto, played by Maud Powell, and the Tschaiakowsky "Pathétique" symphony.

A unique and interesting recital was given by the Misses Eugenie and Virginie Sassard at Music Hall on February 20. These two young artists, who have been touring in the United States this season, were heard in two groups of duets that were the acme of finesse in the unanimity of taste and expression. It is in duet singing that these two young artists excel, and their selections, which covered an extensive range in repertory, were admirably interpreted and given with a charm of manner quite inimitable. In the solo groups also this same intelligent and musical feeling was displayed, united with voices well trained and of good quality. In the Bernberg "Chant Hindou," one of the numbers sung by Eugenie Sassard, Frederik Frederiksen played the violin obligato with excellent taste.

Rudolph Ganz, the Swiss pianist, will give a farewell recital Sunday afternoon, March 15, at Music Hall. This will be Mr. Ganz's last appearance in Chicago for several years, as he leaves shortly for an extended stay abroad.

Johanna Galski will give her third recital of this season on Sunday afternoon, March 22, at Orchestra Hall. Frank La Forge will be the accompanist. F. Wight Neumann has arranged for song recitals at Orchestra Hall by Schumann-Heink, Saturday afternoon, March 28, and Marcella Sembrich, Easter Sunday afternoon, April 19. Neither Galski, Schumann-Heink nor Sembrich will be with the Metropolitan Opera Company when the annual week of grand opera is given.

The Apollo Club, Harrison Wild, conductor, gave the second concert of its 1907-08 season at Orchestra Hall on February 17 and 18, when Pierné's "The Children's Crusade" was the work presented. This work is one of the most novel, interesting, and extremely effective of choral offerings, calling for a big chorus, an additional children's chorus (which numbered 150), and for full orchestra. As a modern quasi religious, choral work, "The Children's Crusade" has many elements of interest. Founded on the legends of the thirteenth century of the children who banded together in boundless numbers to join in the search of the Holy Land, it has in its story the charm of the legendary, religious, semi historical past, making it one of universal appeal. To this narrative Pierné has written effective, descriptive, one might say pictorial music, that, particularly in the climaxes, is stirring and dramatic in the extreme. Although the full regulation orchestra is required it is more in the choral effects than in the orchestration or orchestral coloring that one recognizes Pierné's painting of his conception. Adding universal interest also was the chorus of children, which was remarkably well trained, both in the spirit and the letter of the work, and responded with all the freshness and enthusiasm of childhood, invariably on key and seemingly knowing their parts entirely "by heart." The soloists were: Viola Waterhouse, soprano; Harriette Cropper, soprano; Frank Ormsby, tenor, and Gustaf Holmquist, bass. Mr. Ormsby was very artistic and satisfying as the Narrator, and Mr. Holmquist again gave proof of his ability as an artist in interpretation and as the possessor of a bass voice of unqualified smoothness and resonance. The singing of the Apollo Club has perhaps never appeared to better advantage than on this occasion. The tonal quality, precision, nuances, and general shading reflecting the efficient and artistic training received under the director, Harrison Wild. This is an organization Chicago may be proud of, and evidently is from the financial support accorded it and by always sold out houses. April 13 and 14, the Bach "Passion Music" will be given with competent soloists. The complete active membership of the Apollo Club for 1907-08 is as follows: Mrs. H. J. Aaron, Mrs. F. F. Ainsworth, Jennie Allen, Sadie L. Armstrong, Mrs. A. W. Angear, Mrs. H. P. Austin, Mrs. J. M. Bach, Helen A. Bagley, Carrie E. Barker, Mary H. Belden, Edith M. Beers, Alice A. Benedict, Margaret Bergen, Alice Bickerdike, Florence R. Birge, Mrs. T. R. Bishop, Susie A. Bonfield, Diana Bonnar, Mrs. F. W. Booth, Mary E. Booth, Mrs. O. W. Brecher, Mrs. A. J. Brislin, Mrs. E. C. Brockschmidt, Mrs. H. R. Brooks, Hilda Beatrice Brown, Nellie M. Brown, Mrs. M. F. Bruner, Vena Clifford Brunk, Lola May Buckingham, Bessie Burch, Ella Burlingham, Margaret Burns, Mrs. Charles J. Chamberlain, Mrs. Franklin S. Cheney, Louise Christopher, Mabel Clapp, Anna M. Cole, Maud D. Cook, Camilla Costello, Mrs. E. R. Crippen, Mrs. L. A. Crittenton, Estelle Daemicke, Celia Davidson, Cora A. Davis, Helen M. Deal, Alice R. Deal, Mabel Dearlove, Grace Foyer DeCamp, Emma N. Deckwer, Marion B. Dickson, Agnes Diener, Margaret E. Douglas, Mrs. Roi D. Downes, Mrs. W. F. Drexmit, Mrs. Arthur Dunham, Mrs. S. P. Dunlap, Mrs. S. J. Durham, Anna L. Ellis, Mrs. Ralph E. Espy, Fanny B. Fay, Mrs. John Leo Fay, Mrs. J. Van Cleave Fish, Mrs. L. B. Fish, Mrs. C. M. Fowler, Mrs. Walter E. Fox, Daisy Franchere, Natalie Franklin, Mrs. Edward Frasher, Sarah Freiberg, Eugene E. Fuchs, Charlotte Gates, Grace Gerhardt, Ethel R. Gilmore, Carrie L. Goodnow, Mrs. M. A. Goodrich, Julia T. Greene, Mrs. F. H. Gregory, Sarah E. Gross, Bertha Guthman, Ethelyn L. Hall, Mrs. Louis E. Hart, Laura Herbison, Mrs. George L. Hamner, Mrs. Bell M. Hicks, Mrs. D. W. Hill, Mrs. George

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The Apollo Musical Club is indebted to William A. Madoc, O. E. Robinson and George Blackman, supervisors of music in the Chicago Public Schools, for valuable assistance in selecting the following young ladies taking part in the children's chorus: Hazel Allen, Marion E. Babcock, Mary Barnhart, Jessie Barrow, Alma Beak, Irene Brown, Norma L. Brown, Margaret Burns, Hazel Caldwell, Hazel Cammon, Hazel Clark, Lyle Comstock, Emma Dietz, Dorothy Dietz, Florence Douglas, Irma Dunlap, Margaret Edman, Lydia Evans, Katherine Ewing, Julia Failing, Alma Fairbank, Louise Farwell, Frances Fisher, Katherine Forbes, Mary French, Heloise Fuller, Pearl Glover, Jennie Griffin, Margaret Griswold, Florence Haigh, Blanche Hayes, Elizabeth Heestand, Pansy Johnston, Hattie Karol, Elizabeth Keenan, Rena Kellner, Elizabeth Kimball, Josephine Kotz, Marie Lautenschlager, Jessie Low, Alice Manchec, Edna Martin, Velma Martin, Sadie Mitchell, Margaret Moeller, Anna Munson, Inez S. McKeown, Agnes O'Connell, Genevieve O'Connell, Florence Painter, Harriet Peck, Martha Plachn, Monica Polszynski, Louise Rice, Rena Reiman, Ruby C. Roberts, Flora Rohrer, Helen Secord, Louise Seymour, Alice Shaw, Louise Tewksbury, Ethel Tremaine, Winifred Todd, Agnes Tracy, Marie Underwood, Nora Wallbridge, Marjorie Waite, Anne G. Watt, Ruth Warrington, Edith Webster, Marie White, Ruth H. Wickes.

The club is also indebted to Harry C. Cassidy, choir-master of Trinity Episcopal Church, and Dr. J. R. Campbell, choir-master of St. Andrews Episcopal Church, for valuable assistance in selecting and drilling the following boys taking part in the children's chorus, as well as the boys of Grace Episcopal Church: Earle Alden, Charles

Alden, George Anderson, Stanley Anderson, Glenn Avery, James Beardsley, William Belke, Harold Bell, Walter Bender, Rudolph Bobbs, Alfred Bobbs, Sammy Boyd, William Bradfish, Jamie Brewer, John Brown, George Brownell, Walter Castile, Harry Cadenhead, Robert Crear, David Crear, Frank Court, Walter Corning, Oliver Cromwell, John Thomas Davis, Freddie Devall, Leslie Dunn, Frank Fisher, Laurence Flaws, John Fogler, Arthur Fries, Walter Fries, Joseph Grant, James Grassick, Aubrey Gray, Willard Groom, Harry Hagernaur, George Hankins, Clarence Harper, Carroll Harris, Harold Howard, Joseph Hunter, Robert Hurlbert, Max Joice, Reese Jones, Robert Law, Forest Miller, James Millard, Leslie Moore, Jack McNeal, Lyman Nichols, Lawson Ogden, Emmett O'Leary, Charles Ohlsen, Herbert Olson, Sanford Omstead, John Orendorff, Lawrence Ottomeyer, Edward Parks, Robert Parks, Lester Parkhill, Walter Pfrengle, Willie Phillips, Clifford Richardson, Sam Rothermel, William Small, Harold Smith, Walter Snow, Arthur Stratford, Gifford Stratford, Warren Strouts, Earle Swain, Harry Swan, William Toms, Harold Velerious, Read Vanderpool, Karl Voelter, Richard Watson, Stanley Watson, Charles Westgate, James Williams, George Wilson, Henry Witttrup, Alfred Wood.

Clarence Bird gave the second in his series of three historical piano recitals under the auspices of the Gottschalk Lyric School on February 20 at Kimball Hall. The program consisted of the Schumann fantasia, op. 17, the Schumann "Carnaval," and four Chopin numbers, as follows: Prelude in F sharp major, fantasia, mazurka in B minor and scherzo in B minor. In the Schumann fantasia, a work that calls for fine intellectual discernment as well as emotional coloring, Mr. Bird revealed his genuine musical grasp of the composition, delivering it with all the refinement and subtle shadings it demands, with much dignity of expression in the bravura movements, and outlining in no uncertain sense his conception of this great work. In the "Carnaval" all the delicate, eerie and individual charm of the separate movements was given with a fine poetical expression and an exquisite understanding of tonal gradations. Also in the Chopin group, particularly in the magnificent B minor scherzo, Mr. Bird was the finished artist of musical understanding and technical equipment. April 8 the third and last recital will be given.

The Gottschalk Lyric Club, under the direction of L. G. Gottschalk, will give "Carmen" in concert form at Kimball Hall on February 25. The cast will be as follows: Don Jose, Joseph B. Litkowski; Escamillo, toreador, Henry D. Sulzer; Zuniga, captain of dragoons, A. K. Brown; Morales, D. A. Huebner; Carmen, Hedwig Nummerger; Micaela, Laura Bruce Carrier; Frasquita and Mercedes, companions to Carmen, Mrs. Paul Phelps and Lucy Hart-

man; El Dancairo and El Remendado, smugglers, Collins J. Brock and M. Clutterbuck.

A very interesting musicale was given at Music Hall on February 10 under the auspices of the Amateur Musical Club. On this occasion Liza Lehmann's "The Golden Threshold" was sung for the first time in Chicago by Delia Henney, soprano; Jennie F. W. Johnson, contralto; Edward Walker, tenor; Arthur Middleton, baritone, and Tina Mae Haines, accompanist. The assisting artists in a miscellaneous program were Mrs. Arthur Underwood, Mary Cameron and Fannie Marks.

At the music study class of the Chicago Woman's Club held at Assembly Hall, February 19, the artists giving the program were Belle Hulbert Forbes, soprano, and Allen Spencer, pianist. Mr. Spencer opened the program with a miscellaneous group embracing menuetto, D major, op. 78, by Schubert; scherzo, from op. 16, by Mendelssohn; intermezzo, op. 116, No. 4, by Brahms, and "Tambourin," in E minor, by Rameau. Later Mr. Spencer added two more groups composed of the following: "A May Song," op. 60, No. 2, by Arthur Foote; three preludes, from op. 81, by Heller; a song (from "Sea Pieces"), by MacDowell; "March Wind," op. 46, No. 10, by MacDowell; aria in A flat, by César Franck; "A Night in Grenada," by Debussy, and "Sonetto 104 del Petrarca," by Liszt. Mr. Spencer's playing is always characterized by intelligent phrasing, good, clear, clean technic and a certain charm of interpretation. Miss Forbes, who is the possessor of a very beautiful soprano voice, both in timbre and quality, which fortunately she knows how to use, sang two groups of songs composed of "Ouvre tes yeux bleus," by Massenet; "L'Heure Exquise," by Hahn; "Preghiera de Tosca," by Puccini; "Recompense," by Hammond; and "Madcap Marjorie" and "An Open Secret," by Woodman. The interpretation of these various songs was marked by an unflinching refinement, fine understanding of the dramatic and a colorful shading that few young singers conceive of. This program was one of the most artistic offered this season by the Woman's Club.

John B. Miller has filled the following engagements this month: On February 3 at Davenport, Ia.; on February 13 with the Trinity Choir in "The Messiah," at Denver, Col.; on February 24 Mr. Miller will be the tenor soloist in Helen M. Gilmore's Song Cycle, "Life's Fulfillment," for the Amateur Musical Club.

Heniot Levy, of the faculty of the American Conservatory of Music, was heard in piano recital at Music Hall on February 19. Mr. Levy's program was made up of the Liszt "Variations on a Theme by Bach"; "Fantaisie," op. 17, by Schumann; nocturne, A flat major and ballade, A flat major by Chopin; etude, A flat major, by Liszt;

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barcarolle, G major, by Rubinstein; "Contrabandiste," by Schumann-Tausig; "Paraphrase," by Brahms-Schütt, and "Concert Etude," by Schloezer. Mr. Levy is one of Chicago's foremost pianists, and his interpretations are always distinguished by all that characterizes the playing of a thorough musician and man of general culture.

Marie White Longman has several excellent engagements for the near future. In April Mrs. Longman will sing Rossini's "Stabat Mater" and Mendelssohn's "Hymn of Praise. March 13 Mrs. Longman will sing the contralto part in Gaul's "Holy City."

The Bush Temple Conservatory gave a pupils' recital on February 22, when the following pupils gave the program: E. Hazel Black, Grace Judy, Lelah Loveland, Carl Presley, Lulu Lasley and John Bramhall.

Leon Marx, violinist, and Chris Anderson, baritone, gave a joint recital at Music Hall on February 16. The very interesting program prepared by these two accomplished musicians was interpreted with much taste and good understanding. Mr. Marx was heard in the Tartini sonata in G minor; the Viotti concerto, No. 22; the Nachez "Dances 'Ziganes," No. 1; the Bach "Air"; the Popper-Hallé "Elfentanz," and the Wieniawski "Scherzo-Tarentelle." In the Tartini and Viotti numbers Mr. Marx excelled from the interpretative standpoint, the old classic lines receiving a clear, clean outline, and the spirit of the works being true in every detail. In the "Elfentanz" and "Scherzo-Tarentelle" the light, ethereal tonal quality which characterizes Mr. Marx's playing was delightful in its crystalline purity. Mr. Anderson was in good voice and sang three groups of songs, bringing to a close a very artistic and enjoyable recital. The accompanists were Sadie Krauss-Marx and Edwin Schneider.

Among the successful sopranos of the West must be mentioned Sibyl Sammis, who has filled many engagements this season, among which may be mentioned the following: November 4, 1907, dedication of MacDowell Building, University of Illinois, Champaign; November 5, 1907, Grinnell College, Grinnell, Ia.; November 9, 1907, concert, Chicago; November 22, 1907, Fall Festival Chorus, Chicago; November 24, 1907, "Holy City," Oak Park, Ill.; December 3-4, 1907, "The Messiah," De Kalb, Ill.; December 5, 1907, assisting Steindel Trio, Oak Park, Ill.; December 16, 1907, Schubert Club, Grand Rapids, Mich.; December 17, 1907, Irish Choral Society, Chicago; December 25-27, 1907, Apollo Club, "The Messiah," Chicago; December 29, 1907, "The Messiah," Oak Park, Ill.; December 30, 1907, "The Messiah," Joliet, Ill.; January 15, 1908, concert North Side Crib Aid Society, Chicago; January 23, 1908, Madison Choral Society, Madison, Wis.; January 30, 1908, Mendelssohn Club, Chicago; January 31, 1908, Minneapolis Choral Society, Minneapolis; February 6, 1908, recital, Knox Conservatory of Music, Galesburg,

Ill.; February 12, 1908, recital, La Crosse, Wis.; February 14, 1908, recital, Beloit, Wis.

Rose Lutiger Gannon, contralto, will give a song recital at the South Bend Conservatory of Music, South Bend, Ind., on February 27.

A very talented and well trained coloratura singer is Elizabeth Dodge, who was a recent visitor to Chicago. Miss Dodge, who is a New Englander by birth, has been abroad for eight years studying and filling engagements, and has now returned to America under the management of Henry Wolfsohn. Many interesting engagements have been filled by this young artist since her return, among them being a joint recital with Campanini at Boston Symphony Hall, Boston, last November: Soloist with the New York Arion Society, in December, with re-engagement for the April concert; soloist with the St. Louis Apollo Club, in February, and numerous private engagements, among them a recent musicale at the home of Mrs. David Whitney, in Detroit, Mich. March 10, Miss Dodge will sing the Beethoven D minor Mass in Baltimore.

EVELYN KAESMANN.

FLONZALEY QUARTET CONCERT.

With a program consisting of Dvorák's E flat quartet, a sonata for two violins and cello by San Martini, and Schumann's A major quartet, the Flonzaley Quartet gave its second concert at Mendelssohn Hall last Saturday evening and delighted a large and enthusiastic audience with performances of exquisite tonal and technical polish and musicianship and artistic taste of the most refined kind. The members of the Flonzaley organization have cultivated an ensemble that comes close to perfection, and if there are any points in which their playing might be improved upon they were not in evidence last Saturday evening. The Dvorák quartet received its full due, in the shape of a reading, spirited, temperamental and buoyant. The old style of music was as fully mastered by the players, who reproduced in marvelous fashion its delicacy, reticence and tenderness.

Schumann's quartet wound up in poetical and moving fashion a well chosen program splendidly performed in every detail. Here is an organization which may be called a quartet in the true sense of the word, for it is actuated by the true ensemble spirit and shuns one man influence as a manifestation of anti-art. The Kneisel Quartet should study the methods of their Flonzaley colleagues.

Adah Campbell Hussey, Contralto.

Adah Campbell Hussey, contralto, is booked for the following concerts during March and April: Brooklyn, March 5; Trenton, N. J., March 10, in "Elijah"; Baltimore, March 13; Guelph, Canada, March 17; Norwalk, Conn., April 8; Raleigh music festival, April 20 and 21.

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Los Angeles.

LOS ANGELES, Cal., February 18, 1908.

Fritz Kreisler's dates in this State include: Redlands, March 2; Los Angeles, March 4 and 6; San Francisco, March 8, with a Northern tour to follow.

Carreño's bookings, past and future, are: San Francisco, February 16; Oakland, February 18; Berkeley, February 20; Los Angeles, February 22 and 28; San Diego, February 24; Redlands, February 26.

Recent symphony programs by the Los Angeles Symphony Orchestra, conducted by Harley Hamilton, included symphonies by Beethoven, Mendelssohn and Stanford's "Irish" symphony; the "Saracen" suite, by MacDowell; "War March of the Priests," from Mendelssohn's "Athalie." The soloists were Mrs. Walter Raymond, vocalist, and Arnold Krause, for eleven years concertmaster.

Adele Verne, the English pianist, played at a recent dinner of the Gamut Club.

Jan Kubelik, his wife, and their retinue, in their private car "Bychor," will reach Los Angeles on Thursday afternoon. Kubelik plays at Riverside Friday evening, and will reach Los Angeles Sunday.

"Erminie" was given with great success by the amateurs of Pasadena for a few nights, with matinee, last week, and over \$3,000 was taken in for charity's sake. Mrs. Nuncie Bittman, Mrs. Walter Raymond, and Mrs. Turner were exceptionally clever in their various roles.

The Gamut Club is arranging to entertain at its next monthly dinner Madame Modjeska and Count Bozenta, Fritz Kreisler and wife. The guests of honor at the last meeting of the Gamut Club were ten of the principals of the "Madam Butterfly" Company, playing at that time in this city. Among those present were Phoebe Strakosch, Elizabeth Wolff, Walter Rothwell, Harriet Behne, Dora De Fillipe, Vernon Styles, Otley Cranston, and others. It was a jolly evening, Butterfly souvenirs were laid at each plate, and a splendid program was rendered, the artists of the company taking part.

Lalla Fagge, a pupil of César Thomson, and of the late August Wilhelmj, has returned to Los Angeles from two years spent in study abroad. Miss Fagge, with Abraham Miller and Blanche Robinson, united in a dignified program at the home of Mrs. Hancock, on the evening of February 8.

Alma Krause, a mezzo soprano, who has lately joined the Los Angeles musical colony, will sing at the Wagnerian concert to be given April 3. A recital by the singer is announced at the hall of the Long Piano Company for February 28.

ALLEGRETTO.

Alwin Schroeder, formerly of the Kneisel Quartet and now teaching at the Hoch Conservatory in Frankfurt, has formed a Trio there with Willy Rehberg (piano) and Felix Berber (violin). Their first concert was said by one of the critics to have been "precise in technic, but cool in expression."

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HOTEL NOTTINGHAM,
BOSTON, MASS., February 23, 1908.

The largest audience yet assembled at the Somerset to attend Miss Terry's series of concerts was present to hear Cecil Fanning, the young baritone, whose singing has charmed people over the major part of America. George E. Smith, president of the Portland (Me.) Chorus; William H. Cook, president of the Worcester Festival; W. R. Spaulding, director of music at Harvard University, and Mr. Chapman, of the Maine Festivals, besides many local and visiting society people, even many from Columbus, Ohio, the home of the singer, were present. Harry B. Turpin, Mr. Fanning's teacher, and now his accompanist, and between whom there seems a perfect understanding and sympathy, was distinctly a part of the success. The program opened with an aria from Handel's "Julius Caesar." Then two German songs, "Der Wanderer" and "Wohin," Schubert; two Venetian songs of Schumann, which he himself translated; two songs by Grieg, "Ein Schwan" in German, and the "Kid Dance" in English, and "Cæcilie," by Strauss; two songs by Loewe, "Henry the Fowler" and "Edward"; Massenet's "Vision Fugitive"; two ballads, "If I Were King," Campbell-Tipton, and Liza Lehmann's "With My Bible and My Staff" and the "Elegy on a Mad Dog," from Lehmann's "Vicar of Wakefield." Mr. Fanning had just returned from a Portland, Me., recital, where, according to perhaps the best critic in the East, he gave a "remarkable rendition of a program affording scope for the display of his versatility and qualities as a singer and artist."

Among Arthur J. Hubbard's pupils heard from are Arthur Hackett, the young tenor who is attracting so much

attention because of his voice and intelligence in using it. Mr. Hackett has been engaged at the Piedmont Church, Worcester, where William Hicks has been singing. Ina Few, the young Pittsburgh soprano, has been meeting with marked success in her Middle Western engagements. She was a pupil of Mr. and Mrs. Hubbard, and reflects unbounded credit upon them. At the recent Choral Society concert at Whitman, and a noteworthy affair, when "Gallia" was the chief production, another well-known pupil of these teachers, Ruby Cutter Savage, was heard. The press says of her: "Madame Savage possesses a beautiful voice of rare sweetness and compass, and it is under perfect control." In speaking of the singing of Mr. Hubbard himself it said: "Mr. Hubbard's rendering of the solo, 'On the Weser,' by Gustav Tresselt, was tremendously effective, and given with fine expression." The Hubbard studios at 159A Tremont street were the scene of a very enjoyable informal musicale one evening last week, when about fifteen pupils sang.

Virginia Listemann, the young soprano, is busily engaged in filling engagements. A recent date in Providence, another in Hartford, and now several successive ones, show that her work must prove successful to have already become so popular. February 29 Miss Listemann will sing at a brilliant private function with Stephen Townsend; March 7 she will be heard in a recital at Belmont, and at Fall River in "The Messiah," March 13; March 16 at Norway, Me.; March 17 in Portland; assisted in the last two by the young violinist, Nina Fletcher.

At the MacDowell Club, February 19 Arthur Foote's compositions comprised an excellent program, in which the composer was assisted by Leland Hall, a pupil of Edward Noyes and Bauer; Frances Dunton Wood, Anna Miller Wood, Mrs. Robbins and Miss Ames. The program began with the Arensky trio, followed by the Foote pieces and songs: Duets, "Summer Night," "It Is the Voice of Spring," sung by Mrs. Wood and Miss Wood; a group of songs, "Bisesa's Song," "The Night Has a Thousand Eyes" and "Oh, Swallow, Swallow," sung by Mrs. Wood; a piano group, prelude, fugue in D minor; two poems (after Omar Khayyám), and "Exaltation," played by Arthur Foote; followed by "On the Way to Kew," "The Eden Rose," and "Requiem," sung by Anna Miller Wood. Two duets closed the program. The program of the MacDowell Club for March 4 has Mrs. Richard Hall, saxophone; Mr. Longy, oboe; Mr. Grisez, clarinet; Mr. Sadony, bassoon; Master Silberman, violin; Alfred de Voto, piano; songs by Miss Cornelison.

Katharine Goodson made a memorable impression in her work with the Kneisel Quartet at its fourth concert at Chickering Hall, February 18. There was a good program, including: Two movements from quartet in D major, César Franck; sonata in F major for piano and cello, Strauss; quartet in C sharp minor, op. 131, Beethoven. Miss Goodson, the bright particular attraction of the occasion, aroused new enthusiasm. Girlishly attractive, she inspires by her very appearance on the platform. Miss Goodson remained in the city to fill several engagements, the one at the Somerset being of special import to a very large contingent of society people.

Edith Alida Bullard, a pupil of Anna Miller Wood, with a voice called "rare" and for whom such an artist as

Charles Martin Loeffler predicts a career, sings just now in the large Central Baptist Church in Providence, but is making her home in Boston as Miss Wood's assistant. Miss Bullard and Miss Hopkins, of the Congregational Church in Fall River, announce a recital at Miss Wood's Pierce Building quarters on Tuesday afternoon, March 3. What was called a musical treat was a concert in Marlboro, Mass., at which Miss Bullard sang "There's No Spring But You," A. L.; "I Know a Hill," "The Nightingale Has a Lyre of Gold," Whelpley; "La Partenza," Beethoven; "Pastorale," Veracini; "Morning Hymn," Henschel, and two Foote songs. Of her work the Daily Enterprise says:

Miss Bullard possesses a rich, powerful soprano voice of rare beauty, which she has under perfect control. Her songs were beautifully rendered.

The Arlington Advocate says of her work:

Miss Bullard has a mezzo soprano voice of great compass and volume, and capable of fine dramatic effects.

Calvé, assisted by Renee Chemet, violinist; Mr. D'Aubigne, tenor, and Mr. Decreus, pianist, gave a concert before a very large audience in Symphony Hall. Among her songs and arias were: "My Heart at Thy Dear Voice," from "Samson and Delilah"; Gounod's "Serenade du passant" and "Printemps"; Martini's "Plaisir d'Amour"; a group of songs of her province in France, and a group of Spanish songs. She sang with surprising freshness and beauty, and pleased her audience with many encores.

The Flonzaley String Quartet will give the second of the series of concerts in Chickering Hall on Tuesday, February 25. The program is: Quartet in A minor, op. 29, Schubert; sonata for two violins and cello, G. San Martini; quartet in E flat major, op. 51, Dvorák.

The Fidelia Musical Association, of West Roxbury, and the Philharmonic Society, of Boston, combined with the German Musical Club, with Benjamin Guckenberger, conductor, and gave a concert at Huntington Hall last Sunday. There was a fine program, Margaret Guckenberger singing two selections, "Wanderlied," Schumann, and Liszt's "Lorley," with beautiful expression, and being recalled many times. The balance of the program was excellent, Mr. Guckenberger showing again his powers as a conductor and in drawing forth the best from his people. The entire list of numbers were: Overture, "Marriage of

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An interesting pupils' recital is not always the case, but those of the Faeltens Pianoforte School, held weekly, are events of much importance, not only to the pupils themselves, but to a large audience which is always in attendance. The program given last week had several young pupils on the list of players. Beatrice May Williams, only five years of age, gave etude, C sharp major, from op. 139, Czerny, and Gurlitt's "The Fair," C major, op. 101. This child player showed her training in excellent technic and good rhythm. Alma Gerrish, about nine years old, also gave evidence of sound musical study, being a very talented girl, and playing a group of pieces with excellent finish. Mrs. Reinhold Faeltens playing the second piano in the last selection. The ensemble work by pupils was skilfully done. The Faeltens show a progressive spirit in all they do, and these pupils' recitals prove it.

The Chromatic Club's "morning" at the Tuileries, on February 11, had two soloists, Jeanette Ellis, who sang several songs, and Marie Kaula Stone, contralto, who gave an air from "Susanna," Handel, and two of Schubert's songs, namely, "Aufenthalt" and "Auf dem Wasser zu Singen," with Edith Noyes Porter accompanying her. The remainder of the program gave an opportunity to several amateurs for piano, cello and viola work. Katharine Hunt, a very attractive young woman, with a pretty voice and a pupil of Caroline Gardner Bartlett, will sing for the club at its next meeting.

Steinert Hall was filled for Ernest Schelling's recital, as the fame of the man had preceded him to the extent that students and old music lovers brought along the scores of several pieces and kept pace with the pianist, as he so beautifully read and revitalized this or that composition. Mr. Schelling is remarkably original, and even Chopin's ballade in A flat, although so often attempted, received at this pianist's hands an entirely new and commanding reading. The Debussy compositions, too, proved engrossing in the interpretation given. The artist's technic and fine sense of discrimination in his readings made him delightful to hear. His program included fantasia and fugue in G minor, Bach-Liszt; fantasia in C major, Schumann; barcarolle; etude, op. 25, No. 1, "Chant Polonaise," No.

5; ballade, in A flat, Chopin. There were also other interesting numbers.

A Boston daily is responsible for the story that two New York young women singers—Mary Pendergast and Ada Chambers—have been "taken up" by Charles H. Bond, one of the city's millionaires, and will be sent abroad by him for the best European training. The statement goes on to say: "Miss Pendergast sang at a meeting of the New England Women's Press Association at the Vendome. Her voice is declared to be wonderful. She also sang in the evening at a concert given by Mr. Bond at the Boston Art Club, and has a dramatic soprano voice of extraordinary beauty and volume." It was Mr. Bond's generosity that made it possible for Geraldine Farrar to begin her singing career in Europe.

The recent debut of a very young violinist, Irma Seydel, a daughter of one of the members of the Boston Symphony Orchestra, was made in Medfield, Mass. She is at present a pupil of Charles Martin Loeffler, who with Gustav Strube and many other prominent people, was in the audience to hear the little girl play. She is only ten years of age, but her musical ability is marked and has aroused the interest of many musicians. The pieces played were Handel's sonata in A major; Bruch's concerto in G minor; Sarasate's "Spanish Dance," No. 3; Dvorák's "Humoresque" and Wieniawski's "Souvenir de Posen." Heinrich Gebhard accompanied her in the sonata and in other pieces by Mr. Loeffler. The little musician delighted every one, and held a reception at the close of her program.

Gertrude Fogler, who is so widely known in the East as the sole Boston exponent of the Yersin method of French, has also become known for her attractive drawing room recital work. February 16 at a private house reception Miss Fogler gave much pleasure with her reading of "Les Vieux," by Madame Rostand, and added a parody on one of La Fontaine's fables, which, as Miss Fogler expresses it, she sang-talked; that is, it was somewhat chanted, and with perfect diction and melody, in which Miss Fogler excels to such a degree that she is often mistaken for a real Frenchwoman. "But it is the method," Miss Fogler replied, when asked how she did it.

Friday, February 28, in Jordan Hall, the New England Conservatory Orchestra and advanced students will be heard in a program with G. W. Chadwick, conductor. The program will open with Schubert's symphony in B minor (unfinished). A small boy, Maurice Warner, of New York, will give Slavik's concerto for violin; Virginia Stickney will give a cello solo with the string orchestra. An aria follows by Mr. Maxwell, closing with Goldmark's "Sakuntala."

Mrs. Demarest Lloyd, a pupil of Caroline Gardner Bartlett, was chosen to entertain the delegates at the February meeting of the Woman's Board of Foreign Missions, which was held at Park Street Church on Wednesday, when Mrs.

Lloyd sang in a very charming way "Oh, for the Wings of a Dove" (Mendelssohn) and Del Riego's "Oh, Dry Those Tears."

The vesper services on February 20 at First Church in Boston, corner of Berkeley and Marlboro streets, had Arthur Foote at the organ. This was Mr. Foote's program: Sonata in F minor, Mendelssohn; "Cantilène Nuptiale," Dubois; toccata in G major, Dubois; intermezzo in B major, Rheinberger.

Bertha Cushing Child is to be the chief soloist in the Boston Singing Club's second concert of its seventh season in Jordan Hall on March 11. Mr. Picco and Emma Buttrick Noyes will also sing. The following choruses will be sung: "A Legend," by Tchaikowsky; "Lo, How a Rose E'er Blooming," Praetorius; "Must I Forever?" Arensky; "Hunting Song," Mendelssohn; "At the Cloister Gate," Grieg; "Lord, How Long?" Mendelssohn. There will be part songs and solos also.

Helene Wetmore, for many years a pupil of Madame Edwards, one of the foremost voice teachers in America, is heard from in Berlin, where she is now studying for opera, taking up the course prescribed by her masters as deemed necessary for her future work in this line.

Stephen Townsend gave a program of interesting songs at Steinert Hall on the evening of February 19. There were four songs by Foote, "The Wanderer's Song," "The March Wind," "Autumn," "A Good Excuse," "Indian's Serenade," by Converse; two of Whelpley's, "I Know a Hill" and "O, for a Breath of the Moorlands"; Hopekirk's "From the Hills of Dream"; one of his own compositions; Beach's "Ecstasy," and others by Bullard, Chadwick, Johns, Manny, Lang, Clough-Leigher, Loud, Hill, Fisher, and others.

The program played by the Adamowski Trio on Friday afternoon at Steinert Hall, was comprised of Gretchaninoff's trio in C minor, op. 38 (first time); Grieg's sonata in F major, for violin and piano, op. 8; Mozart's trio in B flat major (Peters', No. 2).

The Handel and Haydn Society's production of the "Requiem" is booked for tomorrow, Sunday, at Symphony Hall. The soloists are Isabelle Bouton, Madame Bradbury, Daniel Beddoe, and Frederic Martin.

Felix Fox's third concert of his series of chamber recitals, with E. Ferir assisting, has the following program: Fantaisie in C minor, Bach; "Andante," Beethoven; "Jeux d'eaux de la Ville d'Este," Liszt; "Chanson Celtique," for

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viola, Cecil Forsyth; "Idyl," MacDowell; "Valse," Widor; scherzo, d'Albert; sonata, for piano and viola, Rubinstein.

It is stated that two singers, who in past seasons have pleased London audiences in both solo and ensemble work, namely, Edward Isham and George Devoll, will, after April, repair to New York for future residence.

Lucia Gale Barber is in New York visiting at the Keller School, where her system in "Rhythm" was established a season ago, and has been taught with much success.

Rosa Linde, the New York contralto, will be heard with the Fall River Oratorio Society on April 13, in connection with two other prominent singers—Virginia Listemann, soprano, and Willard Flint, bass.

Nelson Raymond, the baritone, and one of the Lotus Quartet, is filling many engagements in and about Boston. The Quartet's personnel is Robert Martin, William Hicks, Nelson Raymond and Frank Connell.

George Henry Howard will be assisted in a Vendome recital on Thursday afternoon, when an interesting program will be given. There will be songs and piano pieces.

The third and last Hoffmann Quartet concert of the season will be given at Potter's Hall on Thursday evening, this week, when Schumann's quartet in F major, op. 41, No. 2; Debussy's two movements from quartet, op. 10; piano quintet, MSS., op. 67, Mrs. H. H. A. Beach, when the composer will assist.

Felix Fox will assist the Czerwonky Quartet at its first concert in Steinert Hall on Monday evening, March 2.

Emilio de Gogorza, baritone, announces a song recital in Chickering Hall for the evening of March 16, when he will give operatic arias and songs.

The De Pachmann recitals will be given on Saturday afternoons, March 21 and 28, in Jordan Hall. The immense popularity of his work this season has caused his manager to decide upon having him give two more Boston recitals.

WYLYA BLANCHE HUDSON.

Des Moines.

DES MOINES, Ia., February 22, 1908.

Skovgaard, the Danish violinist, will give a concert tonight at the Auditorium of the Y. M. C. A., under the auspices of Grandview Danish College. This artist owns a rare "Strad." which he purchased from a London dealer for \$13,000.

The Melody Club, of Omaha, Neb., gave a concert February 18 at the First Baptist Church, two of the church societies being especially interested.

A large audience heard Sidney Silber's last musical lecture, in a series of five, in the chapel of Des Moines College Saturday night of last week.

Henrietta Emmons Isaacs, pianist, of Forest City, Ia., and Edith MacProffitt, mezzo soprano, from the same town, appeared at the last twilight recital at the Unitarian Church.

Chapter V. P. O. E. will give a musical recital at the home of Mrs. Charles S. Worth, on East Ninth street, this evening.

Heinrich Pfitzner, of the Midwestern Conservatory of Music, gave a piano recital Thursday evening at the Y. M. C. A. Auditorium.

Pupils of Katherine Bray-Haines were heard at a recital last Saturday night at the Highland Park College of Music. Edna Tilton, soprano, and Virginia Burleigh, pianist, appeared in concert in the afternoon of the same day.

Drake Conservatory of Music will present "The Bohemian Girl" in the spring. Thursday afternoon a recital by juniors attracted some notice. Monday night there was a faculty concert, the participants being Emma Rosen-Kerr and Frederick Vance Evans.

Margaret Lovejoy-Weber directed the patriotic program at Plymouth Church last Sunday, in commemoration of the birthdays of Washington and Lincoln. Grace Clarke De Graff, soprano, was among the soloists.

Mrs. H. R. Reynolds is to produce the opera "The House That Jack Built" in Milwaukee, February 28, and in Detroit next month. The first performance was given in Des Moines last fall.

W. P. Guilberson, of this city, will direct performances of "Pinafore" in Ottumwa, March 27 and 29, under the auspices of the choral clubs of the town.

Janet Spencer, one of the noted contraltos of the day, is to be one of the stars at the May music festival in Des Moines.

MATT HEARTNEY.

New Orleans.

NEW ORLEANS, February 18, 1908.

Harold Bauer's recital February 16 was one of the greatest events of the season. It has been many moons since a pianist made so sweeping a conquest over his audience. The New Orleans people know a good artist when they hear one, and are grateful to Mrs. H. T. Howard and Corinne Moyer, who undertook the Bauer management.

Vladimir de Pachmann is due here March 10. Florence Hyde Jenckes is located in Houston, Tex. While in this city Mrs. Jenckes always took a lead in matters musical.

Helen Pitkin, besides her well known literary accomplishments, is a harpist of unusual ability. She made a pronounced hit upon her recent appearance at Newcomb Hall.

Jane Foedor and the Philomele Circle gave a concert at Newcomb Hall. Madame Foedor renewed her successes.

"Chopin" will have its American premiere at the end of this month.

Adelina Padovani continues her wonderful work with the Milano Opera Company.

HARRY B. LOEB.

Reinald Werrenrath, an Educated Singer.

Reinald Werrenrath is an educated singer. Many readers may regard this as a strange statement, for most singers who come before the public are supposed to be "educated." Musically, doubtless, many of them are, but as is universally deplored, there are really few singers, or musicians, who have that much coveted thing, a classical education. Mr. Werrenrath is one of these fortunates, for he is a graduate of the New York University, class of '05, and a popular member of the Psi Upsilon fraternity.

Today Mr. Werrenrath does not desire to be classed with the coming race of singers, for he is among those who have reached the rank of artists, and therefore he is in no need of patronizing predictions concerning his future. Mr. Werrenrath's musical talents and his fine voice are inherited, for he is a son of George W. Werrenrath, whose success in grand opera the present generation well recalls.

Since he made his debut, two years ago, Reinald Werrenrath has been a soloist at concerts of the Rubinstein Club, the Haarlem Philharmonic, the Musical Art Society, of Orange, N. J.; the Lyric Club, of Newark, and other clubs of equal renown. Mr. Werrenrath recently sang for the University of Tennessee, also for his alma mater, the New York University, and at a big concert at the Waldorf-Astoria. For the coming summer Mr. Werrenrath is engaged for Chautauqua Assembly, New York, and for the next Worcester Festival. In the meantime he is booked for a spring tour with the Boston Festival Orchestra. Mr. Werrenrath's repertory includes some Greek songs which he sings in the original. His programs show



REINALD WERRENATH.

a wide range of German lieder, French chansons, old Italian airs and modern songs by composers of all countries.

Some recent press notices follow:

Mr. Werrenrath, who is young in years but well schooled in art, possesses an unusually smooth, musical and sympathetic voice, which he bends easily to his purpose as an interpreter, and by his skillful management it is made to convey tender or heroic sentiment to his hearers in a very appealing way. So pleased was the audience with his performances that it paid him the tribute of a double encore after his third appearance.—Newark Evening News, January 30, 1908.

His selections were the air "Hear Me, Ye Winds and Waves," from Handel's "Julius Caesar"; Secchi's "Lungi dal caro bene," a fine example of the old Italian and melodious style in vocal writing; Tschakowsky's emotional and appealing "Nur wer die Sehnsucht kennt," and Miss White's martial "King Charles." To these were added in response to an encore, Ben Jonson's familiar serenade, "Drink to Me Only with Thine Eyes," the sentimental charm in which is accentuated by the Mozartian setting. Mr. Werrenrath was in good vocal condition and so skillfully managed his fresh, vibrant and voluminous tones that their natural beauty was enhanced by his accurate intonation and technical accomplishments.—Newark Evening News, October 19, 1907.

Mr. Werrenrath, whose voice has often been heard with much pleasure in the Oranges, and who sings in the Munn Avenue Presbyterian Church choir, sang "Here Me, Ye Winds and Waves," with rare expression, so that his rich young voice told something of a great man's strong despair as he echoed Caesar's cry for death. He was warmly recalled and gave "Drink to Me Only with Thine Eyes," from the Old English, as an encore, some of his best work being put into this song.—Orange, N. J., Journal, October, 1907.

Mr. Werrenrath is a favorite in Jersey City. He has been heard at several musicals, but last night was his first appearance here with an orchestra and in a large hall. Although a young man he has a voice far beyond the average. It is sympathetic, dramatic and accurate, three excellent qualities for a singer. His first selection

was from Handel's "Julius Caesar," "Hear Me, Ye Winds and Waves," which displayed to splendid advantage the dramatic force of his singing.—Jersey City Journal, February 8, 1908.

Reinald Werrenrath, a newcomer in Albany's music circles, received an enthusiastic welcome. Mr. Werrenrath, who was one of the soloists at the golden jubilee of the Worcester Association, possesses a handsome physique and a baritone voice of excellent caliber. His first number, "The Evening Star," from "Tanhäuser," was given with smoothness and dignity, even if a bit lacking in fervor. "The Forgotten Land," written for him by Harriet Ware, was admirably adapted to his voice.—Albany, N. Y., Times Union, January 24, 1908.

He is a manly singer, has none of the mannerisms and affectations of some artists and his enunciation is perfect. He showed wonderful dramatic ability in "Danny Deever" and the easy control he has over his voice shows the value of the rigid training which he has undergone.—Schenectady, N. Y., Star, December 11, 1907.

Harriet Foster Song Recital.

Harriet Foster, the mezzo contralto, gave an enjoyable and varied song recital Tuesday afternoon, February 18, at Mendelssohn Hall. Mrs. Foster's program was made up entirely of modern songs, and divided into German, American, French and English groups. This arrangement made it not only delightful, but instructive as well. The German songs, which are well suited to Mrs. Foster's voice, included Schubert's "An die Musik" and a beautiful song by Weingartner entitled "Nelken." The artist sang several American songs with great taste and discrimination: Two by MacDowell and two most charming little poems by Gouverneur Morris, to which Victor Harris has set graceful and appropriate music, "Lady Laughter" and "Lady Spring." A MacDowell song and Harris' "Lady Laughter" had to be repeated. The French songs were most interesting: Two Verlaine poems, with music by Debussy, "Il Pleure Dans Mon Cœur" and "Mandoline." Also some exquisite verses by Theophile Gautier and music by Reynaldo Hahn entitled "Infidélité."

Mrs. Foster closed her well chosen program with Somervell's "Ah, Love But a Day" and two songs by Landon Ronald, "The Dove" and "A Southern Song."

Victor Harris, at the piano, played with his usual sympathy and skill, and added much to the afternoon. He said to a representative of this paper that it was one of the most delightful and successful recitals he had ever accompanied, and this opinion was evidently shared by the audience.

Granberry Piano School Celebrates.

The Granberry Piano School (Carnegie Hall branch) celebrated Washington's Birthday with a students' recital, Saturday morning of last week. The ensemble players included the following named pupils: Marion Barlow, Stella Barnard, Mildred Bishop, Charlotte Spooner, Winifred Young, Edmund Brown, Edith Champney, Katharine Hand, Lillian Salter, Elizabeth Armstrong, Helen Church, Edith Gridley, Natalie Jourdan, Dorothy MacDonald. The solo players were Emmeline Maxwell, Robert Masters, Helen Truslow, Elsa Howard, Marion Ackley and Marion Boyce. The composers represented were Hummel, Burgmüller, Lynes, Ehmant, Newton Swift, Bertini, Fahrbach, Müller, Wohlfahrt, Gurlitt, Beethoven, Ravina, Lavaller and Mrs. Beach.

Florence Hinkle's Bookings.

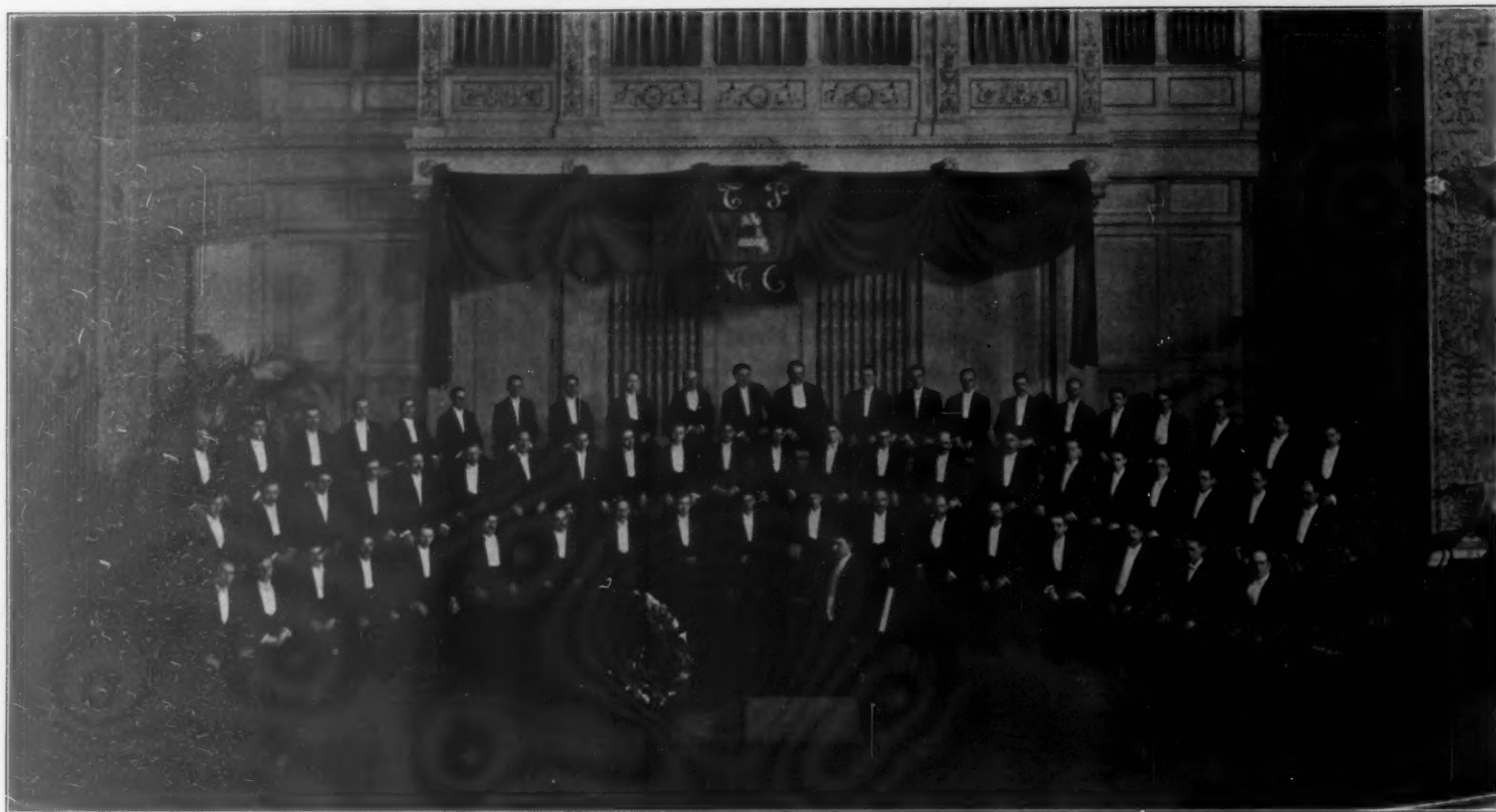
Florence Hinkle's season will extend into the summer. Her managers, Haensel & Jones, have made the following bookings for this talented soprano: February 26, Brooklyn; February 27, Washington, D. C., in "The Redemption"; March 5, Brooklyn; March 10, Pittsfield, Mass.; March 13, Baltimore, Md.; March 16, Scranton, Pa.; March 17, Guelph, Canada; April 2, Baltimore; April 3, Philadelphia; April 20 and 21, Raleigh, N. C., festival; April 28, Steubenville, Ohio, in "The Swan and Skylark"; May 1, Mount Pleasant, Mich., festival; May 5 and 6, Manchester, N. H., festival; May 14 and 15, Nashua, N. H., festival; May 21, Geneva, N. Y., festival.

Emily Forshow, a Benedict Pupil.

The debut of Emily Forshow before the Chaminade Society of Brooklyn last Tuesday evening created much interest. Her success more than satisfied her admirers. She possesses a beautiful high soprano, which she controls with perfect ease. There is a freshness and spontaneity about both voice and style which give promise of greater things to come. Miss Forshow is a pupil of Frank J. Benedict, organist at St. Paul's M. E. Church, Manhattan.

John Finnegan, Special Soloist.

John Finnegan, tenor of St. Patrick's R. C. Cathedral, is to be the tenor soloist the coming Sunday evening, when Rossini's "Stabat Mater" is to be sung at the German Evangelical Church, Brooklyn. He is also to be soloist at a concert at the Majestic Theater, March 8, and one in Newark, March 15.



PITTSBURGH MALE CHORUS, JAMES STEPHEN MARTIN, CONDUCTOR.

PITTSBURGH, CARNEGIE AND MUSIC.

The pictures on these pages disclose to the eyes of the reader some illustrations of institutions in Pittsburgh that are identified with the advancement of classical music. The picture on this page represents the Pittsburgh Male Chorus, with its conductor, James Stephen Martin, as it appears at its concerts in Carnegie Music Hall. The picture on the other page represents the Carnegie Institute, part of which consists of the building in which the music hall is located. What Andrew Carnegie has been doing for Pittsburgh is a matter of history, although the outside world is not fully acquainted with the tremendous extent and import of the operations in progress, in art and in science through Mr. Carnegie's munificence in Pittsburgh and vicinity. However, the city of Pittsburgh and the people of Western Pennsylvania are feeling the effect of it, and, of course, his name will remain a perpetual symbol of what philanthropism, in conjunction with science and art, can do for the elevation of humanity. Mr. Carnegie himself is very deeply interested in the Pittsburgh Male Chorus, because of the high artistic standard it has already assumed in the musical world and in music generally.

The Pittsburgh Male Chorus.

This organization was formed in the fall of 1906 for the purpose of creating a permanent organization in a new field of musical endeavor in this city, for the study and public rendition of part songs for male voices, and the cultivation of the art of music among its members and patrons. A special object in view at the time of its organization was the intention to participate in the International Eisteddfod at Swansea, Wales, in August, 1907, a considerable number of the promoters and members of the organization being Welshmen.

The officers of the organization are: D. Stanley Harris, president; J. Gordon Jones, vice president; Stephen C. Mason, secretary, and John Chappell, treasurer.

Mr. Harris, president, is the bass soloist in the solo quartet of the East Liberty Presbyterian Church, and has sung much in concert and oratorio. In business he is the secretary to the general manager of the Westinghouse Electric and Manufacturing Company. Mr. Jones, the vice president, is the bass soloist at the Point Breeze Presbyterian Church, and has done much successful concert work. He is engaged in the plumbing business. Mr. Mason, the secretary, is a business man, the secretary of the McConway & Torley Company, steel and iron founders, whose business activities have prevented his participation in music professionally, but who, through love of the art, has made music his principal pastime and hobby for years. Mr. Chappell, the treasurer, is in the banking business, being connected with the Pittsburgh Bank for Savings, and is also prominent in the musical affairs of the Welsh Presbyterian Church.

The active membership of the club is limited to eighty members, and the membership of between sixty and seventy

voices was selected from among over 200 candidates and is largely composed of singers from the leading church choirs of the city and its suburbs. This membership is made up of physicians, lawyers, office and business men and mill workers, all brought together by their love of music and the desire for its study. The rehearsals of the club since its organization have been held in the Sunday school room of the Welsh Presbyterian Church, and the whole energy of the club has been devoted to the earnest and conscientious study of a high class of music of an elevating and refining character. At the present time there is a considerable number of applicants for membership on the waiting list, from which any vacancies in the several sections of the chorus can be filled from time to time to preserve a proper balance of parts.

The club has had the moral support of the leading business men of the city, and has for its board of trustees the following well known and influential citizens:

James I. Buchanan,
Samuel Harden Church,
H. J. Heins,
E. M. Herr,
W. J. Jones,

Thomas C. Lazear,
W. M. McFarland,
William McConway,
C. B. McLean,
Loyal A. Osborne,

and has an associate membership list of nearly two hundred.

Soon after the organization of the club James Stephen Martin was selected for its musical director. Mr. Martin is an American, born at Winfield, Va., something over forty years ago, and although he pursued his studies in London and Paris as well as in this country, he regards himself essentially as American trained. He has a thorough acquaintance with the European schools of music, as well as the French, German and Italian languages, and has made a special study of diction in these languages as well as in his own.

While a resident of Chicago he had a successful career as a concert singer, being especially distinguished for artistic recital work.

He located in Pittsburgh in 1893, and was immediately accorded an authoritative position in its musical circles. As a vocal teacher he has developed a remarkable number of capable singers; probably fifty of his pupils are at present occupying church positions, many of them commanding the highest salaries in the city.

But Mr. Martin has become as noted for his ability as a conductor as he has in the development of soloists. He has been choirmaster in the East Liberty Presbyterian Church for fourteen years and leader of the Tuesday Musical Club Choral for twelve years. The latter organization ranks as one of the oldest and best amateur women's choruses in the country. He organized and conducted the Pittsburgh Madrigal Club, a mixed chorus of sixteen professional singers, which gave a series of rare programs. His Children's Chorus of 100 voices is still remembered for its beautiful tone and charming singing, though after six

or eight years of life it was crowded out by the demands of other work.

In the brief time he has been connected with the Pittsburgh Male Chorus the excellent work of this organization has become widely known throughout the country.

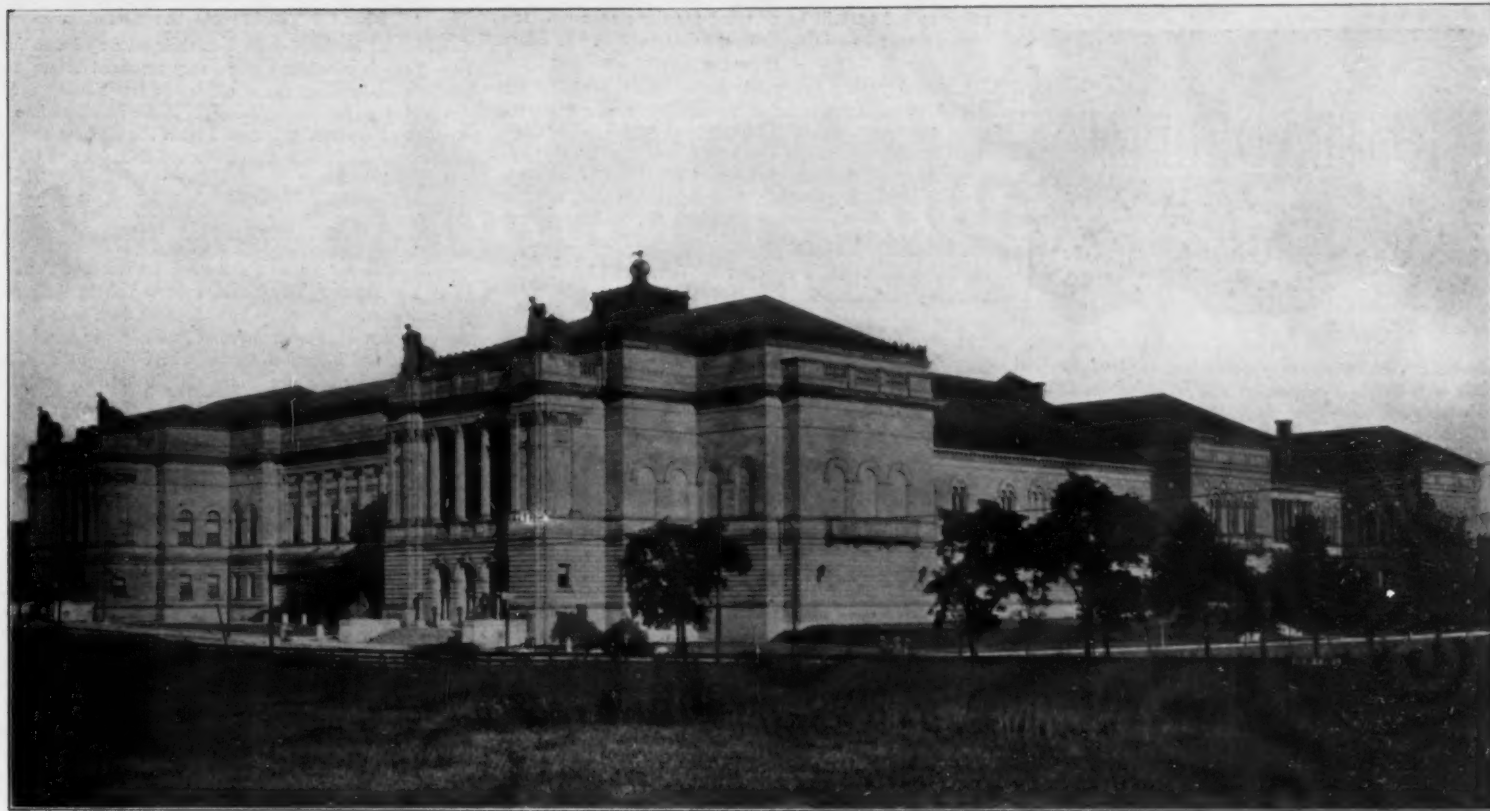
During the season of 1906-1907 a series of two concerts were given in Carnegie Music Hall, the first on January 25, 1907, at which the club was assisted by Marie Rappold, soprano soloist from the Metropolitan Opera Company, of New York, and the second on April 30, 1907, assisted by local soloists. The club also gave a concert in the month of February at Carnegie Music Hall, Allegheny, under the auspices of one of the Allegheny churches. The club was unable to make the intended trip to Swansea, Wales, on account of lack of funds for the trip.

The work of the chorus at all these concerts created great enthusiasm on the part of the audiences present and called forth the warmest commendations from the press and the public. The standard created by these concerts was in advance of anything heretofore given in that city or section of the country, a result which was obtained by conscientious work prompted by unusual enthusiasm of the members under the leadership and drill of an exceptionally magnetic and forceful director. The members have been loyal to their leader as well as enthusiastic in their work to a marked degree, responding heartily to the exacting demands of the director, who gives unusual attention to details, insisting upon uniform color of vowels, correct consonants and the same purity of diction essential to artistic solo singing.

During the present season a series of two regular concerts were planned, the first of which was given in Carnegie Music Hall, Pittsburgh, on January 24, at which the club was assisted by Genevieve Clark Wilson, of New York. At this concert the prize composition of "Alexander's Feast" was given its first rendition. The club also gave a concert in Emory Methodist Episcopal Church, Pittsburgh, under the auspices of the Wesley Brotherhood, on December 17. The final concert of its regular season will be given in Carnegie Music Hall in the early part of May, a definite date not yet being fixed.

The great enthusiasm on the part of the personnel of the chorus which marked the work for the first season is still manifest, and the work of the present season has already eclipsed that of the previous season and has set a new high mark as a future standard.

A few more words should be said about Stephen C. Mason, who is the secretary of the chorus. Mr. Mason is associated with the McConway & Torley Company, of Pittsburgh. About twenty years ago Mr. Mason was in the Interstate Commerce Commission at Washington, and was a pupil of Dr. E. S. Kimball, of that city. He also studied voice with Herndon Morsell and the late Frank Baxter; also, was one of the directors of the Choral Society of Washington, and sang in some of the churches. He has been in Pittsburgh for the last twelve years as a member of the choir of the Emory Methodist Episcopal Church and a member of the Mozart Society for some time, and has been studying singing under Mr. Martin. He is the man who has charge of the detail work of the Pittsburgh



PITTSBURGH CARNEGIE INSTITUTE, OF WHICH THE CARNEGIE MUSIC HALL FORMS PART.

Male Chorus. It is due to his energy and his inflexible and rigid business system and his great love and enthusiasm for music that so much has been accomplished, because it always requires one man who is generally an enthusiast to do something for any organization.

Through an institution like this Pittsburgh Male Chorus the city of Pittsburgh must necessarily become elevated more and more as a generator of ideals in high class music. The men who sing in this chorus will go out and help to propagate music wherever they visit and wherever they operate, and the people who hear the chorus will be stimulated in the same direction. That is the way music becomes disseminated and becomes a part of the development of the community, and we congratulate the city of Pittsburgh in having such a remarkable musical organization as this Pittsburgh Male Chorus, and we congratulate the city on the enlightenment and development of the citizens through the work of the chorus.

Kreisler Gets Ovation in Brooklyn.

Fritz Kreisler accomplished the feat of transforming the ponderous Brahms violin concerto into a work of transcendent beauty at the Boston Symphony Concert in Brooklyn Friday night of last week. The "Spanish Symphony" for violin and orchestra, by Lalo, was announced in the advanced program, but for some unexplained reason the Brahms composition was substituted for the one advertised. By his superb performance Kreisler infused poetry where few listeners suspected any existed. His art is something that arouses the most blasé and exacting to frantic applause. He is indeed a master violinist, for his playing embodies soul with technical perfection. Members of the orchestra and Dr. Muck united in the ovation to Kreisler.

The orchestra played four movements of the MacDowell suite in A minor, op. 42; Bizet's overture, "Patrie," and Goldmark's overture, "In the Spring." The concert took place in the Baptist Temple, and was an overwhelming success in the matters of audience, enthusiasm and performance.

Anna Miller Wood's Successes.

Anna Miller Wood's success at the MacDowell Club, Boston, in several of Arthur Foote's beautiful songs, the composer at the piano, is another evidence of her gift in interpretation, as her triumph was generally acknowledged, even by Arthur Foote himself. A Cambridge hostess of prominence gave a drawing room musicale Thursday evening of last week, with a program entirely of Percy Lee Atherton's compositions, and chose Anna Miller Wood to sing two groups of his songs. As Miss Wood is so frequently requested by Boston's prominent song writers—Charles Fonteyn Manney, Edward Burlingame Hill, Arthur Foote, Percy Lee Atherton, William Ames Fisher, and others—to sing their songs, it is because they recognize her rare interpretative ability, aside from a beautiful voice that fits the settings.

PITTSBURGH.

PITTSBURGH, Pa., February 22, 1908.

On the evening of February 21, the Pittsburgh Orchestra, Emil Paur, conductor, played the twelfth concert of the season. The program was as follows: Symphony, No. 3, in F major, Brahms; aria of Thoas, "Noires Presentiments," from "Iphigénie en Tauride," Gluck; serenade, for small orchestra, Sekles; aria, "O Promise of a Joy Divine," from "The King of Lahore," Massenet; symphonic poem, "Vltava" ("The Moldau"), Smetana. The symphony, considered the masterpiece of the orchestral works of Brahms, was given an admirable reading by Mr. Paur. The serenade, for eleven solo instruments, and played for the first time in this city, was delightful, melodious, well constructed and full of quaint humor. Mr. Paur was at his best in this, and the small orchestra demonstrated that each part possesses the skill and intelligence usually attributed only to virtuosi.

The class in public performance of the Pratt Institute of Music presented a Liszt program at Carnegie Lecture Hall, February 18. The following numbers were given: A brief sketch of the life of Liszt, Mr. Pratt; "Les Preludes," eight hands, the Misses Williams, Bailey, Walrond and Zimmerly; "Dreams," Edna O'Brien; "Hungarian Rhapsodie," No. 6, Edna Zimmerly; song, (a) "A Wondrous Thing," (b) "Thou Art So Like a Flower," Eva Kates; "Liebestraum," No. 3, Gertrude Bailey; song, "Mignon," with violin obligato by Ruth Bowers, Eleanor Mustin; polonaise, E major, Miriam Walrond; song, "The Loreley," Edna O'Brien; "Hungarian Rhapsodie," No. 2, Ruth Williams; chorus, "The Gleaners," from "Prometheus," by the class; "Hungarian Rhapsodie," No. 12, Maysie Walrond.

Minna Kaufmann gave a recital at Carnegie Music Hall February 19. She was assisted by Wladislaw Wyganowski, concertmaster of the Pittsburgh Orchestra; Henri Merck, first cellist of the orchestra, and Carl Retter, pianist. The following numbers made up the program: Parts two and three of the F major sonata for piano and violin; cello, "Kol Nidrei," Bruch; soprano, aria from "Barber of Seville," Rossini; violin, "Fantasia Appassionata," Vieuxtemps; (a) "Haidenröslein," Schubert, (b) "Am Manzanares," Jensen, (c) "Rossignol," Delibes; cello, (a) "Andacht," (b) "La Source," Davidoff; "Elizabeth's Prayer," from "Tannhäuser," Wagner; violin, the two last movements of the Mendelssohn concerto; ensemble, "Priere." Mrs. Kaufmann has a large, well placed voice, she sings intelligently, and shows no small amount of temperament. Mr. Wyganowski played with a full tone, good technic, both as to fingers and bowing, and emotional qualities far above the average. Mr. Merck is a thorough artist, his work is conscientious and clean cut as a cameo.

The seventh concert of the season was given at the Auditorium of the Board of Trade, February 20. The Mendelssohn Trio and Frederic Cutter gave this program:

Trio in D minor, op. 32, Arensky; song, "Gloria a Te," Buzzi-Peccia; trios, "Salut d'Amour," Elgar, and "Serenade," Herbert; trios, "The Funeral Ship of Balder," Cadmun, and "Sous le Balcon," Lacombe; songs, "Tally Ho" and "Myself When Young," Lehmann; two movements from suite, op. 43, O. Strauss. The Trio played with the ensemble and finish which can only be achieved by long association. Mr. Cutter, although suffering from a cold, displayed a voice of beautiful quality, an admirable enunciation and a clever interpretative intelligence.

MABEL LE FAVOR ANGELYOT.

Cunningham Engaged by Oratorio and Symphony Societies.

The New York Oratorio Society has re-engaged Claude Cunningham for the performance of Bach's "Passion Music," to be given at Carnegie Hall, April 16. Mr. Cunningham has also been engaged by the New York Symphony Orchestra for three appearances during the Beethoven cycle of concerts at Carnegie Hall. Mr. Cunningham will sing in "Fidelio" March 8; March 29 he will be heard in a group of Beethoven songs, with piano, violin and cello; April 5 he will assist in the choral movement of the "Ninth" symphony, and in the "Benedictus" from the "Missa Solemnis." The success of Mr. Cunningham's season may be judged by the fact that by the middle of April he will have had eight appearances at Carnegie Hall, New York.

The following press notices refer to Mr. Cunningham's singing in Toronto with the celebrated Mendelssohn Choir of that city:

Claude Cunningham, baritone, was the soloist, and was in splendid voice, singing with resonant tone, good phrasing and clear enunciation. He appeared alone in a recitative and aria from Verdi's "Un Ballo in Maschera." He was delightful in the aria and gave an excellent exhibition of "bel canto" for male voice. It seemed, too, that the baritone is much more effective than the soprano in the solo part in Cornelius' "Christmas Song."—Toronto World, February 17, 1908.

Mr. Cunningham, who was the baritone soloist of the evening, aroused exceptional enthusiasm by his admirable voice, his artistic delivery and distinct enunciation. Besides singing with the choir, he gave Verdi's "Eri tu."—Toronto Globe, February 17, 1908.

The vocalist of the evening was Claude Cunningham, the baritone, who made so fine an impression at the concert of the Toronto Oratorio Society two weeks ago. His beautifully mellow voice and highly polished manner of singing found a most satisfying test in the solo parts of the two Cornelius numbers which the choir has made its own, "Hero Rest" and the "Christmas Song." The blending of soloist and chorus was perfect, and Mr. Cunningham's refined and poetic mode of emphasis added materially to their effectiveness. He also displayed the flexibility of his voice and his fine dramatic style in an aria from Verdi's "Un Ballo in Maschera."—Toronto Mail and Empire, February 17, 1908.

Letter for Malcolm Shackleton.

Among the letters in THE MUSICAL COURIER offices is one addressed to Malcolm Shackleton.



PHILADELPHIA, February 24, 1908.

Owing to the nature of the injuries received by Carl Pohlig in the recent train wreck near Wilmington, Del., he was unable to conduct the two concerts of last week. At the last moment Wassili Leps, a Philadelphia musician, was called upon to take the director's place. This necessitated also a complete change of program. Schumann's symphony in D minor, op. 120, was substituted for the "Faust" symphony which Mr. Pohlig intended to present, with male chorus and tenor solo, and Massenet's overture "Phédre" and Liszt's Hungarian Rhapsody No. 2 were played instead of Chadwick's "Euterpe" concert overture and Wagner's "Christopher Columbus" overture. The program was presented practically without rehearsal. The feature of the concerts was the performance of Ernest Hutcheson, the Australian virtuoso, now known as an American artist and resident of Baltimore. Mr. Hutcheson played the concerto No. 2 in G minor, by Saint-Saëns. The pianist held the audience in profound admiration and keen delight throughout the three beautiful movements by his wonderful tone production, the smooth, mellow, liquid, limpid, bell like resonance of his touch, his style, taste and magnetism. One felt a thorough musician in the pedaling, the phrasing, the ease and fluency of his pianissimo and the emphasis and verve of his forte. He received a genuine ovation at the close of each number, in which Mr. Leps shared for the most adequate orchestral performance.

The program announced for this week's pair of concerts includes the following Wagnerian excerpts: "Ride of the Valkyries," duet from Act I, "Die Walküre," Johanna Galski and John F. Braun; Vorspiel "Lohengrin," overture "Tannhäuser," closing scene from "Die Götterdämmerung," Johanna Galski; Vorspiel "Meistersinger."

Luther Conradi has been engaged to give a piano recital at the home of Mrs. Thomas McKean, Fernhill, Germantown, on the afternoon of March 3.

An extra pair of symphony concerts will be given at the Academy of Music on March 20 and 21, to take the place of the two postponed on account of the railway accident. Tickets issued for the concerts of the eighteenth week, February 14 and 15, will be accepted for these concerts. It is expected that Fannie Bloomfield-Zeisler will be the soloist.

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J. Foster Why, a promising basso, who is studying with Perley Dunn Aldrich, sang the bass part of "The Holy City" for the Phoenixville Choral Society last week. Mrs. F. M. Piatt, who sang the soprano solo of "Judas Macabeus" for the Pottstown Choral Society two weeks ago, coached the part with Mr. Aldrich.

Estelle Stamm-Rodgers, contralto, is engaged to sing at the Bellevue-Stratford concerts on Tuesday, Thursday and Saturday of this week.

Harry Alexander Matthews' "Life Everlasting" was sung Sunday evening in the Second Baptist Church of Germantown by the following quartet: Grace Forbes Smith, soprano; Estelle Stamm-Rodgers, contralto; John Bentley, tenor, and Kenneth H. Dryden, bass.

The choir of the First Baptist Church, under the direction of Frederick Maxson, sang Mendelssohn's "Forty-second Psalm" and selections from his "Ninety-fifth Psalm," "St. Paul" and "Elijah" on February 15.

John F. Braun, gave an enjoyable song recital in Witherspoon Hall on Friday evening, February 21. He was assisted by Ellis Clark Hamman, pianist.

HELEN W. HENDERSON.

Another Carl Pupil Engaged.

Harold Vincent Milligan has been engaged as organist and choirmaster of the Rutgers Presbyterian Church, Broadway and Seventy-third street, New York, beginning May 1 next. Mr. Milligan is studying with William C. Carl at the Guilman Organ School, and is a member of the class of '08. For the past year Mr. Milligan has officiated as organist and choirmaster in the First Presbyterian Church, Orange, N. J., which position was secured for him by Mr. Carl on his arrival from Portland, Ore. The music committee of Rutgers Church recently sent to Mr. Carl for an organist, and Mr. Milligan was chosen from a long list of applicants for the position.

People's Symphony Concerts.

The third pair of People's Symphony concerts at Cooper Union Hall, Thursday night, February 20, and Carnegie Hall, Friday night, February 21, included this program: Excerpts from MacDowell's "Indian" suite; Beethoven's seventh symphony; Liszt's symphonic poem, "Mazeppa," and tenor aria from Massenet's "Le Cid." Paul Dufault, the soloist, sang with ardor, his voice beautiful, his presence graceful, and his art delightful. Tumultuous applause brought the singer forward no less than six times. The next concert will be distinguished by the assistance of the United Singers of New York, Carl Hein, conductor; Henrietta Michelson, pianist, and Claude Cunningham, soloist.

Combs Conservatory Concert.

PHILADELPHIA, Pa., February 24, 1908.

Piano students at the Combs Conservatory of Music on South Broad street, played at the concert Saturday afternoon of last week. Numbers from the works of Chopin, Rubinstein, Moszkowski, Jensen, Grunfeld, Borowski, Combs, Schütt, Godard, Merkel and Meyer-Helmund were performed by Beatrice Cox, Clarence Cox, Elizabeth Gamon, Lucy H. Broadstreet, Ida F. Skinner, Rachel Rogers, Claire R. Demaree, Nova Coe, Bertha Grohmann, Jennie Cross and Jeannette Hollenback.

SOUSA'S TRIUMPHAL RE-ENTREE.

Sousa and his band came into their own again, so far as New York is concerned, when they appeared before a tremendous audience at the Hippodrome last Sunday evening and played an interesting program to the accompaniment of thunderous applause that lasted from the moment the great bandmaster first stepped on the stage until he and his men had finished the last of their fourteen encores. The imposing success was well deserved, for Sousa showed in his energetic and buoyant conducting and in the ready and refined response he achieved from the players that the representative American leader and the representative American band are better qualified than ever to uphold their proud pre-eminence. The whole program was done with fine animation, splendid rhythm and tone gradation, impressive musicianship, and infectious humor where that quality seemed in place, as, for instance, in the Chopin "Minute" waltz, the orchestral humoresque, "The Band Came Back," and in several of the encores.

The program is printed herewith in full:

Scenes, In a Haunted Forest.....	MacDowell
Clarinet Solo, Air Italien.....	Norrito
Joseph Norrito.....	
Suite, At the King's Court.....	Sousa
Soprano Solo, Cord Song, from The Bride Elect.....	Sousa
Lucy Allen.....	
Mosaic—Mazurka, Valse, Marche Funebre.....	Chopin
Fantastic Episode, The Band Came Back.....	Sousa
Shepherd's Dance, from Henry VIII.....	German
March, Powhatan's Daughter (new).....	Sousa
Violin Solo, Scene de la Czarina.....	Hubay
Jeannette Powers.....	
Finale, William Tell.....	Rossini

Two MacDowell numbers were heard, the scheduled one by the band (played with infinite delicacy and finish, by the way) and Hartmann's violin arrangement of "To a Wild Rose," played by Miss Powers in delightfully poetical fashion, as an encore to her regular number. Following the MacDowell-Hartmann piece, she was recalled repeatedly until she added the last part of Sarasate's "Zigeunerweisen."

Norrito proved himself to be a clarinetist of exceptional tonal and technical ability. Lucy Allen sang effectively and added Margaret Ruthven Lang's "Irish Love Song" as an encore. The new Sousa march is full of swing and movement, and, of course, is scored with all of that composer's usual piquancy and brilliancy of color.

After nine days more "on the road," the Sousa organization will take a vacation until spring, and in the interim the hard worked composer-conductor will go to Pinehurst, N. C., where he takes part annually in the championship trap shooting contests. Last year, by the way, Sousa won first prize.

"Salome" was produced with the usual success in Bremen under Egon Pollak's baton. The title part was sung by Fräulein Gerstorfer.

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ASSISTED BY

JULIUS LORENZ (Piano)
EDMUND FOERSTEL, RICHARD BURGIN (Violins)
JOS. J. KOVARIK, HANS WEISSMANN (Violas)
WM. EBANN, Von der MEHLEN (Violoncellos)
GOTTFRIED KRITZLER (Piano Accompaniment)

PROGRAMME

1. TRIO, B flat major, op. 12..... Julius Lorenz
for piano, violin and violoncello
2. CONCERTO for two violins with piano, D minor..... J. S. Bach
3. SEXTET, B flat major, op. 18..... Joh. Brahms
for two violins, two violas and two violoncellos

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NEW YORK, February 24, 1908.

The International Art Society, Mrs. J. Christopher Marks, president, assembled in large numbers on the evening of February 17 at the East Room, Waldorf-Astoria Hotel, a members' meeting opening the affair. Various statistics showing the growth of and interest in the society were read. Mildred Langworthy, soprano, sang with flexible voice, and later with dramatic instinct, three songs by George T. Anderson. These are songs of moment, in free vein, a "Spring Song" being the most effective. Martin Goudekot, baritone, sings with expression, and George H. Lugin, cellist, plays well. Hester Davis gave two monologues, and all concerned furnished a high class program. It has been found necessary to notify members to show their membership tickets at the door. The membership tickets are sent out upon receipt of dues by the treasurer, John Inglis, 19 West Forty-second street, New York City. If dues have not been paid, name and address may be given to the treasurer at the door. Each member is entitled to one guest at each society meeting. A charge of 50 cents will be made for each additional guest.

Marie Cross Newhaus gave a formal reception and musicale Sunday evening in honor of Adolf Muehlmann and Mrs. Muehlmann, Regina Arta, W. Safonoff and Leo Tecktonius, her spacious parlors crowded with distinguished guests, some of whose names appear below. The artists who shared a most delightful program were: Elizabeth Boyd, soprano; Paul Dufault and Robert C. Campbell, tenors; Clifford Wiley and Reinald Werrenrath, baritones; Arthur Voorhis, composer; Leo Tecktonius, pianist, and Elizabeth Ruggles, accompanist. The guests of honor were loud in expressions of appreciation of the program, which went off with much eclat. Bonci and Signora Bonci were among expected guests, prevented from coming, however, on account of indisposition. A partial list of those present follows: Adolf Muehlmann and Mrs. Muehlmann, Regina Arta, Madame Jomelli, W. Safonoff, Clarence Eddy and Mrs. Eddy, Leo Tecktonius, Madame Fuji-Ko, Olin D. Gray and Mrs. Gray, Mrs. Charles Gurney, Mrs. J. W. Gates, Mrs. Mucha, Elizabeth Boyd, Paul Dufault, Harriet Foster, Robert C. Campbell, Clifford Wiley and Mrs. Wiley, Edmund Russell, George Russell Branson, William H. H. Amerman, Anna S. Wilson, Gage E. Tarbell and Mrs. Tarbell, Mrs. Wilbur Dixon Ellis, Mrs. J. N. Derby, Mrs. Charles Tollner, Mrs. H. C. Hallenbeck, Helen Barrett, Mlle. Lenique, Edmund Osthaus and Mrs. Osthaus, Mrs. Herman Strybing, Gertrude Baumgarten, Mrs. J. Jordan Hopkins, Mrs. Walter Phillips, Mrs. John Lynch, Mrs. W. J. Walsh, Mrs. John H. Martin, Mrs. R. A. Lewis, Grace McDermott, Sheridan Norton and Mrs. Norton, Mrs. C. C. Murphy, Mrs. Moulton, Dr. Reynolds, Arthur Voorhis and Mrs. Voorhis, William Hawley, Charles Braxmar and Mrs. Braxmar, Cecil James and Mrs. James, Mrs. Harcastle Pennock, Marian Kirby, Mrs. Kirby, William Leventritt, Samuel McConnell, Mrs. Clute, F. Tecktonius, Messrs. Keys, Cullen, James, Jenkins, Schultz, Brown, Lawton, Lay, Anderson, and others.

Kitty Berger, the harp-zither player, gave a matinee in the ballroom of Delmonico's Friday afternoon of last week.

The Wirtz Piano School continues giving frequent recitals by students, sometimes in mass, frequently solo recitals, as was the case February 21, when Mae Symes was the pianist, Mae Baldwin, soprano, assisting. Miss Symes plays well, with clear technic and thorough understanding, and her memory is reliable. Her pieces were by Beethoven, Field, Chaminade, Delhay, Gade, Ravina, Reinhold, Godard and Liszt, finishing with the Hungarian rhapsodie No. 11. This paper has often called attention to the thorough work done at the Wirtz Piano School, the name perhaps giving wrong impression of the work, for all students are put through a course of harmony, sight reading and public performance. The best recommendation of this school is the fact that one observes many names on the programs continuously for several years. March 20 there will be a recital by Mildred Ellis, Hazel Ware, Viola Danielson and Adolph Roermann, all students for half a dozen years past.

The eighth performance, twenty-fourth year, of the American Academy of Dramatic Arts, on February 20, at the New Empire Theater, was the occasion which brought into special prominence the young actors, Bart V. Maguire, Ruth Barrington and Marie McClure. They acted comedy

parts with much animation and effectiveness in "The Ladies' Battle," by Scribe. "A Gauntlet," by Bjornsen, drama in two acts, gave opportunity to Amore Pinto and Helen Newell, both showing growth in characterization. The opening play was "Captain Walrus," a comedy drama, in which the actors were John W. Russell, Ida Lambert and Janet Dunbar. The theater was full, as always at these performances, the boxes occupied by playwrights or people in public life.

Cecil James, tenor, sang at the February musicale of the Harlem Philharmonic at the Waldorf-Astoria, Thursday morning of last week. Mrs. Frank Littlefield is president of the club.

"Burlesque Furioso," a parody on grand opera, by Eva May Lent, was performed at the Habelmann Studio February 20, the author taking the part of the imaginary heroine, Daisy Wood that of the tenor (seemingly a combination of Tannhäuser and Faust) and a chorus composed of Wright Haff, Whitman Haff, A. Kresler, Arthur Richmond and Egbert Jergensen. Miss Lent is a close observer of operatic characters, and this burlesque hits off things in general with excruciating effect. Preceding the playlet Miss Lent gave the monologue "Her Letter," reciting with real feeling, unaffected and true. Mr. Habelmann's Lohengrin impersonation showed a long haired individual in evening dress, whose nostrils dilated with feeling, or more likely with some mechanical arrangement.

A violin recital by Dr. Richard de Herter at a private house, February 18, brought a program consisting of works by Tartini, Bruch, Bach, Ries, Schubert, Wieniawski, and "A Dream of Love" by himself. J. Cushing was at the piano.

J. Warren Andrews gave the thirteenth recital in the first series, the American Guild of Organists, at the Church of the Divine Paternity, assisted by Beatrice Fine, soprano, and George C. Carrie, tenor, February 17. The church contained a good sized audience, which greatly enjoyed the organ pieces, classic and modern, especially the dainty solo effects in "Sing, Smile, Slumber," by Gounod, and Buck's "At Evening," with the distant chimes. Mrs. Fine sang with good style, and tenor Carrie sang "If With All Your Hearts" with fervent delivery and praiseworthy enunciation. Charles B. Ford gives the next recital at Washington Square M. E. Church, West Fourth street, Manhattan, tomorrow (Thursday) evening.

J. Harry Wheeler's artist pupil, Mrs. John T. Shayne, sang Ortrud in Chicago at a recent performance of the Metropolitan English Grand Opera Company, local papers praising her. John J. Lines, tenor, has sung in "Elijah" in Davenport, Ia., traveled in concert appearances in the West, and is now teaching in Kansas City, where he also has a good church position. Charlotte Harris, soprano, who has a beautiful voice, has been singing in concerts in Northern New York State. Mr. Wheeler has been requested to give a course of lectures on the voice and kindred topics in Greenville, S. C., for the musical department of the college there. He gives talks to pupils who are preparing themselves as teachers, Thursday afternoons at his studio, the special topic, "How to Cultivate the Male and Female Voice." Also the remedy for throaty tones, nasal tones, defective breathing, etc.

Leo Tecktonius, pianist, has issued 200 invitations for his next Sunday musicale, March 1, Regina Arta, formerly of the Manhattan Opera Company, guest of honor. She goes to Germany next week to fill operatic engagements. Louise Rowlands, of Racine, Wis., is spending the winter in New York, studying piano with Mr. Tecktonius.

Prof. Samuel A. Baldwin, of the College of the City of New York, gave two recitals on the new organ last week, playing works by Bach, Beethoven, Rousseau, Guilman and Widor. Further recitals will be given Friday afternoons at 2:30 until the end of May.

Agnes Gardner Eyre played piano solos February 16 at a large private musicale at the residence of Mrs. Charles F. Bond, Commonwealth avenue, Boston. February 17 she was the solo pianist at a musicale given by Mrs. W. Scott Fitz. March 9 she is to play with the Detroit Philhar-

monic Society, besides filling several other engagements during the month.

Works scheduled for performance at the Church of the Heavenly Rest, Dr. J. Christopher Marks, organist, are as follows: Sunday, January 26, at 8 p. m., "The Daughter of Jairus," Stainer; Sunday, February 23, at 8 p. m., "Penitence, Pardon and Peace," Maunder; Sunday, March 29, at 2 p. m., "Olivet to Calvary," Maunder; Easter Day, April 19, at 4 p. m., "Victory Divine," J. Christopher Marks.

W. H. van Maasdyk played the obligato to Gounod's "Ave Maria" at Madame Meysenheym's last students' soirée, Aeolian Hall.

Ricardo Martin, tenor, of the Metropolitan Opera House; Signor de Macchi and Mr. Aborn, of the English opera company of that name, were among those who attended rehearsals of "Faust," to be given at Association Hall, Brooklyn, Thursday evening of this week. They all express surprise at the artistic work done, and promised to be present at the performance. Shanna Cumming, George C. Carrie, Forbes L. Duguid, Nella Brown Kellogg and the others of the cast are working well together and an enjoyable performance is promised.

J. Warren Andrews gave recitals in Woodstock, Ill., and at Lincoln, Neb., February 11 and 13. He expects to resume his Lenten recitals at the Church of the Divine Paternity, Seventy-sixth street and Central Park West, on successive Thursdays, 4 o'clock, beginning March 5.

Elizabeth K. Patterson gave a recital at Mr. Leggett's February 20, singing songs by old classic composers, modern German and French songs, and concluding with songs in English, Miss Bates at the piano. March 9 she will give a recital at her studio, 14 West Eighty-fourth street.

At the Augustus St. Gaudens memorial exercises at Mendelssohn Hall, when the Mayor will deliver an address, Frank L. Sealy will play the organ.

Rossini's "Stabat Mater" will be sung at Central Baptist Church the coming Sunday evening by the choir of twenty-four voices and Frances Brockel, Mrs. Ehr Gott, Fred A. Grant and Edward G. Powell comprising the solo Quartet. Marguerite deF. Anderson, flutist, will assist in the "Pastorale" from the overture to "William Tell," the whole in charge of the organist, F. W. Riesberg.

Claude Warford was assisted by Mary Handel, contralto; Florence Alpers, soprano; Melissa Greenleaf, mezzo-soprano; Laura Pyle, pianist, and Elizabeth Day, pianist, at the last musicale, Friday afternoon, February 21, at the Warford studio, 38 East Twenty-second street. The program included arias by Handel and Meyerbeer, songs by Fisher, Lang, De Koven and Finden, and piano music by MacDowell, Chopin, Liszt and Sinding.

Manuscript Society February 27.

The third concert of the Manuscript Society is planned for tomorrow (Thursday) evening, at the National Arts Club, and it is to be "An Evening of Songs," a score of them being on the program. Dr. J. Christopher Marks is represented by two Irish songs, two Spanish songs, two songs for baritone, and a duet, sung by Margaret Keyes and J. C. Wilcox; Samuel Bollinger, of St. Louis, by three songs, sung by Edith Chapman Gould. Ernest Carter's contralto song will be sung by Rose O'Brien, and a group of tenor songs, by Addison F. Andrews, will be sung by DeLoos Becker. Cello obligatos will be played by George H. Lugin, and a violin obligato by Maurice Milcke. The composers will play the accompaniments, excepting in the case of the Bollinger songs, when H. Brooks Day is to be at the piano. An intermission, with light refreshments, will provide for social converse. Secretary-Treasurer F. W. Riesberg reports the accession of new members, all bills paid, and a cash reserve on hand.

Munkacsy at the White House.

Jan Munkacsy, the violinist, played works by Tartini, Wieniawski and Houser, accompanied by Mrs. W. S. Hough on the piano, February 17, as his set program, but was compelled to play much longer on request of the President. He will give a recital early in March.



LEIPSIK, February 5, 1908.

The sixteenth Gewandhaus program included the overture to the Cornelius "Barber of Bagdad"; the César Franck symphonic variations for piano and orchestra, the solo played by Raoul Pugno; Debussy's vortepiel to "L'Après midi d'un Faune"; the Mozart A major piano concerto, and the Brahms second symphony in D major. This was one of the most valuable programs of the winter. The Cornelius overture, in an arrangement by Felix Mottl, was most acceptable and the Mozart concerto when played by Pugno is in truth a gem of the first water. The Debussy and César Franck numbers, which were now presented for the first time in this house, had enough intrinsic good in them to give much pleasure. The orchestra gave great care to the playing of the symphony, and with Nikisch on the stand to find all the deep lyricism in the score, the result was satisfying in the highest degree. Nikisch was repeatedly called after the symphony.

Moritz Kretschmar, of Pennsylvania, a young baritone, who has been here for some seasons under Adolf Perluss, has been singing as guest at the Leipsic city opera in the four act opera "Messalina," by Lazara. He has had the small but thankful role of Myrrhon. His voice is one of considerable volume, and his appearance in this opera is entirely a creditable one.

At the last of the regular concerts by the Bohemian Quartet, the Munich Quartet, led by Theodor Killian (native of New York), assisted in giving the octet, op. 20, by Mendelssohn. Leonid Kreutzer assisted the Bohemians in the Brahms piano quartet in G minor. The Bohemians had first given the A major, op. 18, by Beethoven. The entire concert was most enjoyable. This Quartet has now been playing for about fourteen years. Their first getting out into the world was occasioned by acquaintance with Dvorák, who called Brahms' attention to them. In former years the Quartet found Russia a profitable concert field, as the Imperial Musical Society employed them for about twenty concerts each season, to be played at the various branch conservatories of the Imperial Musical Society. Other Russian tours had been arranged by an agency at Riga, but the entire field has been waste for the last four seasons. Some musicians think that musical operations in Russia may be normal again within two or three seasons, and the distinguished contrabass virtuoso, Sergei Kussewitzky, is one who shares the opinion.

Alfred Wittenberg's second violin recital was given to piano accompaniments played by Amadeus Nestler. The Mendelssohn and Paganini concertos, the Bach G minor prelude and fugue and the Wieniawski "Faust" fantasia were played. The artist pleased even better than before.

The young mezzo soprano, Johanna Koch, of Leipsic, and pianist Vera Secoloff, of Odessa, also temporarily residing here, gave a joint recital. In an antique aria by Marcello and fourteen songs the singer made a very good impression with a well trained voice of good native material. The pianist, who is still acquiring repertory under Robert Teichmüller, played Handel, Bach, Rachmaninoff, Chopin and Liszt, closing with the Liszt tarantella. Hers was a creditable appearance, in which technical equipment and musical accomplishment were about balanced.

The English pianist Annie Wakeman, now residing in Leipsic, played the Bach Italian concerto, the Schumann "Davidsbündler," the Beethoven E minor sonata, op. 90, the Brahms D minor ballade and B minor rhapsodie. She created a very good impression, albeit there was rather more contrast than necessary in the Schumann playing. The work was made tiresome and piecemeal thereby, but the piano, as an instrument, was treated most commendably.

While your regular correspondent was out of the city for THE MUSICAL COURIER EXTRA, Waldemar Alves reported as follows on the Ludwig Wüllner concert with orchestra, given in the large hall of the Central Theater: "The largest audience on record at this house had assembled to attest the famous singer's popularity. The pro-

gram consisted of songs (all with orchestra) by Wolf and Weingartner, 'The Sonetti del Petrarca,' by Liszt, with orchestration by Otto Singer; a 'Notturmo,' by Strauss, and the Schillings-Wildenbruch 'Hexenlied.' The Weingartner songs, 'Liebe im Schnee' and 'Letzter Tanz,' proved to be most beautiful compositions. The orchestration was comparatively simple, which was the more noticeable after the incessant discords of the Strauss 'Notturmo.' In his 'Liebe im Schnee,' Weingartner has written music which sets forth the melancholy text to the full, creating a lasting effect on the hearer. Dr. Wüllner succeeded in arousing a tumult of applause, which fairly overwhelmed him after the intensely dramatic rendition of the 'Hexenlied.' Hugo Wolf's 'Rattenfänger' had to be repeated. On this occasion one felt himself in the presence of art supreme, an art which has resulted from limitless application and study as much as from inherent feeling. The enormous success attained by the popular singer was in every way deserved."

The eighth Philharmonic concert by the Winderstein Orchestra was conducted by Carl Schroeder, who led the men in the Schubert C major symphony and in the Bossi "Intermezzi Goldoniani" for strings. In place of the tenor, Franz Naval, who was indisposed, Alfred Wittenberg was soloist. He played the Brahms concerto and the Wieniawski "Faust" fantasia.

The second piano recital by Lambrino had the Brahms F minor, Beethoven E minor (op. 90), and Schumann G minor sonatas and a nocturne and a ballade by Chopin. The



The latest picture of E. Jacques Dalerose, the Geneva composer, whose songs and violin concerto (played by Marteau) have made him a well known musical personage throughout Europe.

public success was again a large one, but this time it would have to be noted that the pianist often hit the piano much too hard. He announces a third recital for the latter part of March.

Soprano Ella Müller-Rastatt, of Hamburg, gave a song recital accompanied by Arthur Smolian, critic on the Leipziger Zeitung. Besides Schubert, Brahms, Strauss, Loewengard and Weingartner, there were two good songs each by Conrad Ansgore and Ernst Schauss. The artist showed a good musical nature but the voice continually gave an impression of breathiness, showing imminent need of intensifying.

The sisters Helene and Eugenie Adamian, of Baku, Russia, pupils of Martin Krause, of Berlin, gave a recital of works for two pianos. These were the Bach C major concerto, the Wilhelm Berger variations, op. 61; the Liszt "Concerto Pathétique" and a suite by Arensky. The young women are very well equipped for their work without yet having reached an art stage to distinguish them. The public showed hearty recognition of their offerings.

The annual Leipsic recital by pianist Bruno Hinze-Reinhold, of Berlin, brought a group by Bach and Handel, a group each by Brahms, Schumann and Liszt. The last were "Pensee des Morts," "Ave Maria" and the B minor ballade. The artist was at his best in the Liszt. Hinze was for some years under Teichmüller at Leipsic conservatory.

Pianist Marianne Wentzlitzke, of Brünn, Moravia (Austria), played a recital with the Beethoven "Appassionata Sonata," op. 57, as principal work. The Strauss "An einsamer Quelle," the Debussy "Jardins sous le pluie" and the Liszt "Mephisto" waltz constituted the last group. The

playing was characterized by good treatment of the piano and considerable dignity of interpretation. The artist gives a recital in Vienna in March.

EUGENE E. SIMPSON.

EUROPEAN NOTES.

The complete "Ring" cycle was given at Hannover in January.

At the Gratz Opera there was a successful cycle of Lortzing operas.

"Jungfer Potiphar," by Alfred Rahlwes, had its première at Essen recently.

CRITICISM AND ART.

945 LAKE STREET,
NEWARK, N. J., February 13, 1908.

To The Musical Courier:

A very readable article with the above title by the German art critic, Bruno Meyer, former professor of the history of art, in Nord und Süd (Berlin) for last November—another contribution to the extensive discussion of Richard Strauss and the "new opera"—contains some interesting general views of the attitude of criticism toward those "new departures" which occasionally occur in art; "always something that does not coincide with the hitherto existing, and that hence learned standards no longer quite suffice for." Herr Meyer says:

"The bon mot of Lichtenberg, 'When a head and a book come into collision, and there's a hollow sound, must it indeed always have been the book?' can, no doubt, be frequently applied with great aptness, but indicates only one of two possibilities, for, as little as it must always have been the book, so little can it be regarded as certain that it is always the head. The same Lichtenberg, after all, also wrote: 'Is it not strange that the public which praises us we always deem a competent judge, but as soon as it blames us we declare it incapable of pronouncing verdicts on intellectual works?' When, then, any one is at once ready with the epithets 'reactionary,' 'hark-backer,' 'senile,' 'pedant,' 'prig,' and other customary fine terms, when the attitude of criticism is condemnatory toward new art creations, that needs at least just as much proof as the declination of the works of art by criticism itself. But no one today should any longer assert in earnest that criticism, taken as a whole, is under suspicion of a reactionary bias; for criticism is, after all, only an application of science to the judgment of certain phenomena that belong in the field of this science, or of its application, and the farther science advances the more reliable is its application in any field. Yet it can now scarcely be doubted that those sciences that criticism needs for pronouncing and basing its verdicts on works of art, were in the course of the last century greatly expanded and very surely grounded; and this labor has above all things led to an insight that must be regarded as one of the most valuable, namely, that in our knowledge all is in a state of flux, that we only know what we have so far discovered, but that we are never permitted to believe that knowledge as regards the subject in question is closed with what we have already learned of it. This least of all in all those sciences especially which are concerned with the most intimate activities of the human mind, as which we may well describe scientific investigation and art creation * * * [True critics] know that they must be ever on the alert to receive fresh instruction; it is to a certain extent the trade precisely of those who devote themselves to the review of art events of the day, to round out and correct their scientific views on the basis of the experiences that daily succeed and instruct each other * * * [They feel that in criticising they are applying] a standard which, with every object measured, serves not only to measure, but also to adjust itself."

The writer holds that while even a scientific critic will not necessarily always be correct in his judgment of any one work of art (nor of the whole output of any one artist, nor of an entire tendency or school of art), criticism in general—the sum of the verdicts—can hardly err. He proceeds with one of his favorite dogmas:

"In the graphic (bildend) arts (which have to do with space), experience shows that no creation that was recognized later as really important was ever yet flagrantly misjudged. On the contrary, overrating is the usual thing; which is proved by the single fact that, even in those periods that appear to us in a historical retrospect as dreary times of decadence, single artists and works were placed by their contemporaries extraordinarily high, and that even quite inferior men have been overestimated by considerable critics in an almost inconceivable way * * *

"Rather more questionable is the case of the discoursing (redend) arts (dealing with time), for two very obvious reasons—one general, the other special.

"The discoursing arts never present their work to us as a whole, but we meet it bit by bit, successively; and our task is, from these impressions of parts temporarily following each other to construct mentally the whole that the artist had in view. That requires, of course, considerable mental labor, the performance of which presupposes not

a little intellectual ability and its systematic development. Hence it cannot occasion wonder, that of a good many persons who possess excellent judgment as to works of graphic art there is always but one who reaches, with creations of the discursive arts, past a weighing of the single momentary impressions to a true comprehension of the whole work. This difficulty exists, we find, with all works of the discursive arts, whether new or old; and, in point of ease of being correctly estimated, the older works excel the modern ones only from the fact that the living generation has been introduced to an understanding of older works by its education, and has received as tradition ready made verdicts on their worth. But, as we see, the latter in no wise help toward achieving our own judgment of the whole work; and, at most, the former can in any case lead to this oversight of the whole merely as a part of that mental development which in a high degree is demanded for every judgment of a recent novelty in art.

"When novel works of contemporary art are in question—and this is the second reason—then to the ever present difficulty (reaching beyond the sense impression of the single moment) of grasping and estimating such a work is added the further embarrassment of thinking and feeling—working—one's self under certain conditions into a genre considerably varying from anything yet known. But that is an extremely hard task, which can only be quite vanquished by becoming familiar in earnest with the new style, and this demands of the individual more or less time. Hence the works of the discursive arts cannot expect to obtain general acceptance and general comprehension at once on their appearance; to be able to win this requires a very high order of art creation and an unusual adaptation to the prevailing frame of mind, perhaps even to a *desire* pervading the masses of the artist's contemporaries. Hence it is that only slow developments are here understood, or quite remarkable and at the same time (in point of character) not too novel productions are exalted by the general enthusiasm. Mozart, who brought a begun line of development to its finish and the highest perfection, was hence immediately intelligible; Beethoven, who opened up wholly new paths and made technical demands up to which the executing musicians at the time had scarcely grown, could very easily remain not understood—though he did not stay wholly so to all. * * *

The best critics of Beethoven's time should have been able properly to gauge him, the German critic thinks. That they did not do so was because the general science of music was then in its infancy; whereas today we possess one highly ramified and developed. In Helmholtz's "Theory

of Sound Perception" there is a theory of musical composition different (from the nature of its subject matter tone) from all other theories and rules of art, in that it is not deduced from art creations themselves, but from "exact," scientific investigation of sound and hearing—of the very nature of things. Music today can count on a more certain understanding of its novel productions than it could a century ago. The true attitude of criticism toward them is not one of predetermined hostility, but simply an endeavor to determine whether their claims rest on as secure grounds as those of forms already generally accepted.

NEWELL DUNBAR.

Goetz Song Recitals in California.

Margaret Goetz, the singer and musical lecturer, whose home is now in Los Angeles, Cal., recently gave a Schubert program for the Amphion Club of San Diego, which included twenty-three lieder, and three additional songs, sung as encores. The list, beginning with "Aufenthalt" and ending with the "Brook's Lullaby" from the "Miller" cycle, also included numbers from "The Winter" cycle, and gems like "The Young Nun," "Death and the Maiden" and "Hark, Hark, the Lark." Gladys Downes was at the piano. Miss Goetz and her educational recitals are attracting as much attention on the Pacific Coast as they did in the East, where this artist is well remembered.

Schumann-Heink's Recital.

Extraordinary interest has been aroused in the song recital which Madame Schumann-Heink will give at Carnegie Hall Saturday afternoon, March 7. The program, in addition to lieder by Schubert, Loewe, Mendelssohn, Jensen, Bruckner and Rubinstein, will have some operatic excerpts, and songs in English and Hungarian. The sale of seats for this interesting event is progressing at the box office of Carnegie Hall.

Falk to Assist Alice Breen.

Alice Breen, the soprano, will have William J. Falk for her piano accompanist at the last of her musicales, in the Breen studio, in Carnegie Hall, Friday afternoon, March 6. Miss Breen was formerly a pupil of Mr. Falk and he is at present "coaching" her in special songs.

Dortmund reports a very successful season of Philharmonic concerts.

Notes From the Green Mountains.

BURLINGTON, VT., February 20, 1908.

St. Albans and Windsor have held their annual music festivals under Nelson P. Coffin, director, and in both instances were financially and artistically successful. Miss Barnard, the soprano, created a favorable impression, and Carl Webster, cellist, gave great pleasure. The St. Albans chorus has now begun rehearsals for "Faust," which will be the spring concert offering. In Burlington, on February 2 and February 9, were given two charity concerts in the Strong Theater, for the benefit of the Humane Society. The church soloists, Mr. Waterman's orchestra, and Madame Eliche, violinist, were among the attractions, and the theater was filled at both performances. The programs of sacred music were well rendered, the orchestra deserving especial praise, and the financial returns were most gratifying.

On the evening of February 10 Frederick Bancroft, of Boston, gave a ballad recital in the space of the Billings Library, before a large audience. His Scotch, Irish and Old English songs were warmly received, and he was obliged to make many additions to the program. He sings this week in Vergennes also.

Anna Zöe Laury, soprano, a pupil of Mrs. Seaman, is in New York studying with the latter's professor, Herr Reinhold L. Hermann, who is in this country for a few months.

The Song cycle, "In a Persian Garden," by Liza Lehmann, will be given by the High School in about a month. The soloists will be Florence O'Sullivan, soprano; Helen Clarke, alto; Stephen McGrath, tenor, and Frederick Bell, bass. The chorus is doing remarkably well with this difficult work.

Piero Gherardi, lately leading tenor with the Carl Rosa Opera Company, is to be heard in Burlington within a short time, under fashionable patronage.

M. E. W.

Pupil of Hermann Klein Engaged.

La Rue Richard Boals has been engaged in the place of Claude Cunningham as bass soloist at the Lenox Avenue Collegiate Church, New York, Frank J. Smith, organist. Mr. Boals is a pupil of Hermann Klein, with whom he has been studying the best part of three seasons. His voice and style were much admired at Mr. Klein's recent "Evening of Song," especially in his fine rendering of Sidney Homer's new song, "The Pauper's Drive." He is quite a young singer, but has a voice of notable power, range and steadiness, while his style is unusually free and matured.

Where is Henry Woellhof?

Tusie Runge, of Los Angeles, Cal., has written to THE MUSICAL COURIER asking for the address of Professor Henry Woellhof. Perhaps the professor will read this notice and then communicate with the writer of the letter in the Golden State.

Paul Drach is the new second conductor at the Stuttgart Opera.

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BOSTON SYMPHONY CONCERTS.

The fourth set of Boston Symphony Orchestra concerts took place at Carnegie Hall last Thursday evening and Saturday afternoon. The program of the evening concert consisted of Max Reger's "Variations and Fugue on a Merry Theme by J. A. Hiller"; Beethoven's violin concerto, played by Fritz Kreisler, and the overture from Bach's orchestral suite in D major.

The Reger composition, which the New York daily papers promptly "discovered" as an important work, is, of course, not new to MUSICAL COURIER readers, for it has been described in the European letters of this paper after each performance there. A cablegram and a later detailed analytical review were sent to THE MUSICAL COURIER only a few weeks ago, after the premiere of the Reger work in Leipzig. It should be mentioned here, too, that the first American performance of Reger's "Variations" was at Philadelphia on December 20, 1907, under Carl Pohlig.

It is not necessary to add anything now to the opinions expressed by THE MUSICAL COURIER's European correspondents for they were right in their judgment that Reger is an exceptionally gifted composer, with all the resources of the modern orchestra at his fingers' ends. The big fugue which finishes the "Variations" is ample proof that Bach has been studied to advantage by Reger, as counterpoint of even the most complicated kind seems to have no terrors for him. There can be no discussion of the melodious content of the work, as Reger frankly acknowledges his indebtedness to Hiller for the theme. However, its treatment is consummately clever, and in places illuminated with real musical humor. The novelty was well received by the public, and the only critic who differed from the general verdict was Finck. As he has musical knowledge and always is able to give reasons for his views, his opinions on Reger must be respected, but they do not agree with those of THE MUSICAL COURIER. In this matter Finck is sincere, of course, but mistaken.

Kreisler's playing of the Beethoven concerto was another marvelous stride in advance of his previous performances here, and demonstrated the fact that there is no violinist of our day who is his superior in that grandiose violin work. The authority, breadth, poise and soulful sentiment of Kreisler's Beethoven reading made a deep impression on his hearers, and they showered such applause on the player as none of his colleagues ever have received in New York for the same concerto. Hereafter, criticism need not enter into accounts of Kreisler's performances; the simple statement of his appearance should suffice, for his art now has entered a phase which is as near to perfection as fallible musical mortals can ever hope to reach. Kreisler's own cadenza in the first movement was a marvel of musicianship and sounded almost orchestral in its tonal variety and fullness.

In the Reger and Bach numbers the Boston Symphony Orchestra played with its customary precision under Dr. Muck, although the tone quality of the organization has deteriorated noticeably since the many changes made in the personnel.

At the Saturday concert the chief number on the program was Strauss' "Till Eulenspiegel," which, played with true virtuosity, did not fail to make its usual overwhelming effect. A set of "Symphonic Sketches," by George W. Chadwick, performed in New York for the first time, was the other orchestral number on the program. The composition consists of four separate parts called "Jubilee," "Noël," "Hobgoblin," "A Vagabond Ballad." This quartet of pieces is bound together by nothing but its general title of "Symphonic Sketches," but it has some of the elements of a suite; for there are in it contrasts of mood, movement, color and character. The morceaux are not developed symphonically, a circumstance that is not missed in view of the real sprightliness, feeling, and humor contained in them. Chadwick has put some appealing melodies into his work, and as they are of a buoyant and optimistic nature their effect is most grateful. The "Symphonic Sketches," as a whole, are as good as much of the music written by the best European composers in their lighter moods.

Van Rooy was the soloist of the afternoon and sang with a voice that sounded tired and a method that gave much occasion for criticism. His numbers consisted of Marschner's aria, "An jenem Tag," from "Hans Heiling," and the closing address of Hans Sachs, in "Die Meistersinger."

LATER BALTIMORE NEWS.

BALTIMORE, Md., February 22, 1908.

Mr. and Mrs. Hobart Smock, tenor and contralto, two very justly popular singers, now comprising a part of the musical colony of Baltimore, have given a number of recitals this season, and their latest was on Saturday afternoon, February 15, at the Arundel Club. It is always a pleasure to hear these artists sing.

Mr. Randolph has arranged for a series of Sunday afternoon organ recitals at the Peabody, and a number have already been given by the organists of the various churches.

There being no admission fee for these concerts, there has naturally been a large outpouring of the masses, and they have doubtless accomplished the result aimed at by the director. As there is an organ department in the conservatory, a full fledged professor, and a number of talented students, it has always been a matter of surprise to the writer that the organ has not been given a place upon the regular list of paid recitals, for surely a great metropolitan organist would be listened to and appreciated by the usual Friday afternoon audiences, indeed it could be stated without fear of contradiction that hundreds would go to a recital played by either one of those sterling former Baltimore organists, Miss Winterbottom, or Gibson; or, indeed, any one of the many famous players of New York.

An interesting song recital was recently given in the studio of Clifton F. Davis. Those participating were Mrs. Clifton F. Davis, mezzo soprano; H. Rea Fitch, tenor, and Mr. Davis at the piano. These two singers are among Mr. Davis' best pupils, and show many evidences of his painstaking care and skill. Mr. Fitch is the tenor in old St. Paul's P. E. Church and the Madison Avenue Synagogue, is full of musical enthusiasm, is thoroughly in love with his art, and, given a continuance of the present favorable conditions, he should have a bright future. Mrs. Davis possesses a delightful voice; she is very musical, and is an excellent exponent of her husband's art. Before locating here, Mr. Davis was for many years the second bass in the famous Lotus Male Quartet, of Boston.

The only Sousa has been to see us, swooping down for two concerts in one day, carrying off a pocketful of shining shekels, and, by the same token, giving a full quid pro quo to each person who was parted from the aforesaid shekels. He and his splendid band will always get a cordial welcome in Baltimore.

The Boston Symphony Orchestra played its fourth Baltimore program of this season's series on Wednesday evening, February 19, at the Lyric. It was a glorious concert, and the house was filled with people who were glad they were alive and privileged to be there. The scholarly director, Dr. Karl Muck, allowed his pent up enthusiasm to have full sway during the entire evening and the result was that after the exquisite F major symphony of Beethoven the audience accorded him and his band an ovation lasting several minutes; indeed, the enthusiasm did not cease when he graciously summoned the members of his orchestra to stand and receive with him the well earned plaudits of the large audience, for the smiling Dr. Muck was recalled several times afterward. Kreisler played the Mendelssohn concerto and, having an accompaniment perfect in every detail, he proved himself to be a virtuoso indeed. The concert would have been more delightful had the final number, Strauss' "Till Eulenspiegel's Merry Pranks," been omitted.

The splendid singing of the women's voices composing the Bach Choir at the last concert of the Philadelphia Orchestra is worthy of special mention. The Lyric stage is about the worst place that can be conceived for the singing of an angel, or invisible, choir, and yet, this choir of singers sang with splendid tone and precision of attack, fine volume and beautiful shading, and it is only right that they should do so, as the best singers in our city are in the choir.

One of the most interesting of local concerts for the present season was given on Thursday night, February 20, by the Choir of Oheb Shalom Congregation, in the Temple upon Eutaw place. They sang the following program under the direction of Hobart Smock, director of the choir: Chorus, "Ring Out, Wild Bells," Damrosch; solo, "On Mighty Pens," Miss Garrison, Haydn; solo, "I Will Extol Thee," Mr. Fleet, Wagner-Schnecker; chorus, "Ho! Everyone That Thirsteth," Martin; solo, "Forever With the Lord," Mr. Ruth, Gounod; solo, "Show Me Thy Ways," Mrs. Stewart, Torrente; solo, "In Native Worth," Dr. Uhlig, Haydn; chorus, "By Babylon's Wave," Gounod; solo, "It Is Enough," Mr. Odell, Mendelssohn; solo, "Total Eclipse," Mr. Smock, Handel, and cantata, "God, Thou Art Great," Spohr. The program, for the most part, was well sung, and if one anthem must be commended at the expense of the others it must be said that Gounod's "By Babylon's Wave" showed the choir at its best. The following are the members of the choir: Sopranos, Jennie Gardner Stewart, Mabel Garrison, Agnes Trainor, Frances Woolf, Selma Gundersheimer; tenors, Dr. J. Conrad Uhlig, William W. Tingle, Hobart Smock; altos, Mrs. Frank M. Addison, Lila Snyder, Alice Samuels, Hennie Van Leer, Jane Weinberg; basses, Grant Odell, Thomas DeCoursey Ruth, Richard Fuller Fleet, and Howard R. Thatcher, organist. In this roster will be found many of our best choir singers. The best solos were those of Mr. Smock, Mrs. Stewart and Mr. Odell. Mr. Thatcher, the accom-

plished organist of the Temple, while not always affording adequate support in the larger choruses, acquitted himself in the performance of a very difficult task in a praiseworthy manner.

Josef Hofman gave the twelfth Peabody recital Friday, February 21. B. M. H.

OBITUARY.

Salvatore Marchesi.

Salvatore Marchesi (Marquis de Castrone), who was the husband of the celebrated singing teacher, Mathilde Marchesi, died in Paris, Thursday, February 19, aged eighty-six. The deceased, a nobleman born, was a native of Sicily, where his father had been a high official of the government. When the family became impoverished after the revolution, Salvatore Marchesi studied singing, and later he joined the ranks of vocal teachers. He was a baritone.

Minneapolis.

MINNEAPOLIS, Minn., February 20, 1908.

Works played at the January and February symphony concerts included the Schumann symphony in B flat; the Mendelssohn overture, "Ruy Blas"; the Beethoven piano concerto in E flat; "Six Variations" on a Russian theme; Bach's "Brandenburg" concerto for string orchestra; Mozart's symphony in G minor; "Death and Transfiguration," by Richard Strauss; "Lalla Rookh" suite, by E. R. Kroeger; the Bruch violin concerto in G minor.

Berlioz's "Damnation of Faust," in concert form, was presented last month by the Philharmonic Club and Symphony Orchestra, under the direction of Emil Oberhoffer. It was a notably fine performance. Clara Williams, a local soprano; Nicholas Douty, tenor, and William Harper, basso, were the soloists.

The Sunday popular concerts have been well attended. Among the soloists were Frances Vincent, soprano; Alma Porteous, contralto; Austin Williams, tenor; Raymond Shryock, violinist, and Carlo Fischer, cellist, all from this vicinity. The programs have been artistically constructed, some works being, Massenet's "Scenes Pittoresques," Saint-Saëns' "Omphale's Spinning Wheel," Bach's air for the G string, overtures by von Suppe, overture to Nicolai's "Merry Wives of Windsor," numbers by Liart and Moszkowski, and an all Italian program, made up of compositions by Mascagni, Leoncavallo, and Ponchielli.

Richard Buhlig played numbers by Brahms, Chopin and modern composers at the last concert of the Apollo Club. The pianist proved himself a poetic player and his return engagement is hoped for by many of the resident musicians. The club, under the direction of H. S. Woodruff, sang about twenty songs with admirable precision and tone.

Piano recitals have been numerous. Gustavus Johnson played the Schumann "Carnival" and Bach's "Chromatic Fantasia and Fugue" on January 20. James A. Bliss appeared January 30 in MacDowell's B minor sonata and the Schytte concerto in C sharp minor. Both drew on Chopin and modern composers in making up the balance of their programs. February 10 Wilma Anderson-Gilman played the Schumann sonata in F sharp minor, and made up the rest of her program from the modern school. January 22 the Minneapolis Symphony Quartet gave its second concert of the season, choosing Brahms' first quartet and the Mozart No. 17 (Peters). Heinrich Hoebel and Eloise Shryock rendered the Strauss sonata for violin and piano. The ensemble of the Quartet is showing the effects of their several seasons' association, and the work is very satisfactory.

Erriko Sansone gave his third chamber concert under the auspices of the Northwestern Conservatory of Music on January 27 before a capacity house. Two Beethoven quartets and a Brahms sonata for violin and piano composed the program.

The Scandinavian societies united on January 24 in a Grieg memorial concert at the Auditorium, with Ragna Linne and Rolf Hammer, of Chicago, as soloists. Mr. Oberhoffer and the Symphony Orchestra rendered selections from "Sigurd Jorsalfar," the "Lyric Suite" and "Peer Gynt." The "Marche Funèbre" opened the program, which closed with the familiar "Landslighting," rendered by a chorus of 150 male voices.

The Ladies' Thursday Musicale presented Rosamie Cole's music to "Hiawatha's Wooing" at the February 6 meeting. Grace Hickox, reader, and Helen Briggs, pianist, giving an artistic performance of the work. Annie Louise Woodcock, a talented local violinist, added some attractive numbers to the program.

The student section of the Minneapolis Musicale gave a recital at the residence of Mrs. J. Stoff, February 11. The chorus, under Mrs. Parks, sang two numbers, and songs and piano selections were well presented by some half dozen talented performers.

Tenie Murphy, a student of the Minneapolis School of Music, appeared in recital February 10, singing two song cycles, Liza Lehmann's "In Memoriam" and Mary Turner Salter's "A Night in Nishapur." Miss Murphy gave a musical interpretation of the ambitious works.

Coombs' "First Christmas" was given by Gethsemane Episcopal choir January 19. Alfred Wiley, director. The united choirs of the First Methodist and Joyce Memorial churches gave Cowen's "St. John's Eve" under the direction of F. M. Hutsell, with Agnes Griswold Kinnard, Louise Pye, Alvin Davies, and F. M. Hutsell as soloists. C. A. M.

August Erna's "Mother Love," for chorus, vocal soli and orchestra, will have its premiere soon at Görlitz.

An almost forgotten symphony by Ernest Rudorff was played at the second symphony concert in Cassel. Stavenhagen was the soloist on that occasion. Elly Ney, an American pianist, appeared at the third concert in the series.

CORRESPONDENCE

Spokane.

Spokane, Wash., February 19, 1908.

Spokane will have one of the largest and most competent orchestras in the Pacific Northwest if the plans projected by C. Herbert Moore, Mayor of the city, are carried out. There is every indication that nothing will be left undone, and with this end in view a guaranty fund of \$15,000 will be raised among business and professional men to place the organization upon a solid footing. Mayor Moore, who in addition to being a patron of music, is also a performer of ability, favors the formation of an orchestra to be composed of professional and amateur musicians in Spokane.

Bernhard Mollenhauer, violin soloist at the Winsor, is planning to open a conservatory in Spokane.

When the Chicago Symphony Orchestra gives its matinee concert in the Spokane Armory, April 10, the strains of the instruments will be mingled with the voices of 1,000 boys and girls of the public schools of Spokane. Grace E. P. Holman, supervisor of music in the schools, is organizing the big chorus from the seventh and eighth grades. The orchestra will give two other concerts in Spokane the evenings of April 9 and 10, when the Hans Wagner String Quartet and a Quartet composed of Genevieve Clark Wilson, soprano; Rose L. Gannon, contralto; John Miller, tenor, and Arthur Middleton, basso, will appear.

S. W. Driscoll, violinist, who recently closed an engagement with the Boston Sextet, has come to Spokane to make her home. Mr.

Driscoll has organized a string Quartet with these members: S. W. Driscoll, first violin; M. P. Compton, second violin; H. A. Pruett, viola, and F. C. Hartwig, cello.

The recent election of the Harmonie Singing Society, of Spokane, resulted as follows: Emil Siegenthaler, president; R. Schimanski, corresponding secretary; Herman Mulcaisen, financial secretary; Albert Beck, treasurer; Lorence Lange, John Hurd, Joseph Stoeffel, trustees; A. Nold, librarian. The re-election of Mr. Siegenthaler to the presidency was for the third term. A gold lyre, studded with diamonds, was presented to him by Lorence Lange in behalf of the members of the society.

Ethel Beldon, violinist, who made her initial appearance in Spokane at the social given by the Ne-Mow E-Nak-Ops recently, was well received.

Mlle. Serruys, who came to Spokane from France last fall, has perfected plans for an operatic production at the Spokane Theater immediately after Lent. Charitable institutions will benefit by the performances.

A. W.

Columbus.

Columbus, Ohio, February 21, 1908.

The Orpheus Club, of Columbus, which was at one time one of the finest male choruses in the Middle West, but which has been resting from public performance for several years, is now industriously rehearsing under its old director, Theodore H. Schneider, the occasion being a song recital by Harry Clifford Lott, a former resident of Columbus, but now a successful singer and teacher in Los Angeles, Cal. Mr. Lott, accompanied by his wife, an excellent pianist, has been for the past year in Europe, Mr. Lott having been under the instruction of Mrs. Arthur Nikisch in London, afterward in Leipzig, and lastly in Berlin. As the way to Los Angeles leads Mr. and Mrs. Lott through Mr. Lott's old home, Columbus, the Orpheus Club has arranged to present him in a song recital at the Southern Theater on the evening of the 19th, at which time the Orpheus Club will open and close the program, Mr. Lott singing an obligato solo in the last concerted number. After the concert a reception will be given in the parlors of the Southern Hotel, the guests of honor to be Mr. and Mrs. Harry Clifford Lott.

There is a good deal of excitement in the air over the two Sousa Band concerts given on St. Valentine's Day in Memorial Hall. One of the interesting features of the concerts was the entertainment of eighty newboys at the evening concert, these boys composing what is known as the Columbus Dispatch Newboys' Band. These boys are wild over Sousa, who is their ideal band conductor, and they, with their director, Fred Neddermeyer, were invited guests of the local manager.

The Women's Music Club presented a program of Russian, Bohemian and Hungarian music Tuesday afternoon. The members at this concert were Sunie Denham Hammond, Mrs. Henry C. Lord, Alice Speaks, Emily Church Benham, Ada Bulen Hidden and Marian Lord.

The Olive Meade String Quartet will give the February artists' concert for the Women's Music Club. The date is Tuesday evening, the 25th.

Marie Hertenstein, pianist, and Master David Sherry, violinist, will give the next University Twilight concert.

Madame Galski, with Frank La Forge, accompanist, will give the closing artists' concert for the Women's Music Club this season.

ELLA MAY SMITH.

Milwaukee.

MILWAUKEE, February 20, 1908.

The Milwaukee Musical Society, Herman A. Zeitz, director, has in the two concerts so far given raised its standard to an appreciable degree. The Thomas Orchestra, of Chicago, accompanied in both concerts and the singing of the chorus was markedly good. The work given at the first concert was the oratorio "Arminius," by Max Bruch. The soloists were Mrs. Berthold Sprötte, alto; George Hamlin, tenor; J. Humbird Duffey, baritone, each of whom sang superbly. The parts could hardly have been better assigned. William Middel-schulte presided at the organ. The second concert was made a Wagner Festival, the chorus assisting in several numbers. It was a notable and most enjoyable concert.

The Tuesday Musical Club gave an "Evening with Milwaukee Composers" in which the following program was given: "Piano Variations," by Maude Luck, played by the composer; three songs by Guy Bevier Williams, "Elderblom and Bobolink," "Sonnet," and "Night Lives Ever Young," sung by Mrs. Williams; two compositions for piano, "Bagatelle," and "Midnight Bell," by Mrs. M. Gether, played by a daughter of the composer; cello solos, "Romanza," by Franz Neumann, and "Slumber Song," by Hugo Bach, both played by Mr. Bach; piano numbers, "Forest Scene" and "Rondo," by Liborous Semnan, played by Lydia Theis; songs, "The Sand Man," "She Speaks to Me," by Daniel Protheroe, sung by Cambrian Quartet; songs, "The Night Is Still" and "Love Thee Dearest," also by Mr. Protheroe, and sung by the composer; piano numbers, "Romance" and "Concert Etude," Alexander McFayden, played by R. Tillevs; songs, "Love Is the Wind" and "Ye Who Have Yearned Alone," by McFayden, sung by Mrs. William D. McNary; songs, "Heat Lightning" and "Two Wreaths," by Hugo Kaun, sung by S. D. Devold. Lack of space forbids detailed mention or review of this program. Suffice it to say that it was thoroughly enjoyable and interesting and certainly deserves emulation and praise. Special credit should be given Mrs. Francis Elliott Clark, whose idea it was.

The Jaffe String Quartet gave a third of its series of concerts January 23 to the largest and most enthusiastic audience that has yet greeted this excellent and artistically growing organization. The numbers given were the Haydn Quartet, C major, containing the beautiful variations on the Austrian hymn most exquisitely played.

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the César Franck Quintet, F minor, with Mrs. Norman Hoffmann giving a most brilliant and artistic rendering of the piano part, and the Quartet in G minor, of Grieg, played with fine spirit and abandon. The members of this quartet are Willy Jaffe, first violin; Herman Kelbe, second violin; Albert Fink, viola, and Hugo Bach, cello.

The second concert of the Artist Recital Series given this year at the Pabst Theater under the management of the Wisconsin Concert Bureau, was given by that peerless pianist, Fannie Bloomfield-Zeisler, February 4, to a very large and, needless to say, very enthusiastic audience.

E. A. S.

Buffalo.

BUFFALO, N. Y., February 20, 1908.

Francis Macmillen, the violinist, played before a very enthusiastic audience at his recent recital in Buffalo. The art of this young virtuoso delighted old and young. His numbers represented the various schools of violin compositions and he played them all equally well. Macmillen was assisted by Richard Hageman, pianist, and Madame Van Dyk, soprano.

Other successful concerts in Buffalo during the past few weeks included one by the Pittsburgh Orchestra, with Madame Homer as soloist; a lecture-song recital, by Evelyn Choate; the Boston Symphony Orchestra, with Carl Wendling as soloist; performance of Buck's cantata, "The Coming of the King," at the Central Presbyterian Church, under the direction of William Shaw, and Bertram Forbes at the organ.

The Chromatic Club of Buffalo gave a concert at the Twentieth Century Club, on the afternoon of February 8. Frank Ormsby, tenor, of New York, was the soloist, singing most artistically songs in German, English, and Italian. Mrs. Whelpton-McLeod is president of this progressive club.

The Buffalo Section of the Wa-Wan Society of America, recently organized, held the first meeting Wednesday of last week at the home of Mrs. de Peyster Townsend. Jaroslaw de Zielinski is president, Seth Clark is chairman of the program committee; Belle Lavack, secretary and treasurer. Harry Fellows is an active member of the executive board. The object of the society is the advancement of the work of American composers.

The second concert of the Buffalo Orpheus took place at Convention Hall, February 10. The assisting soloists included; Flavie van den Hende, cellist, and Ellison van Hoose, tenor. Julius Lange is the conductor. The program was well arranged, the chorus singing numbers from the works of Hegar, Nessler, Max Bruch, Silcher, and Kirche. Mr. van Hoose sang artistically an aria from "Aida," and a group of songs by La Forge, Reichardt, and Salter. Madame van den Hende played most acceptably familiar pieces by Golttermann, Popper, Saint-Saëns, and Dunkler.

Mai Davis Smith announces a series of Lenten recitals at the Iroquois. To be exact, the series begins two days before Lent, Monday, March 2, with a piano recital by Harold Bauer. Ash Wednesday, the beginning of the so-called penitential season, falls on March 4. Mary Hissam de Moss, the soprano from New York, will give the second recital, March 17. The other dates are March 31 and April 14.

K. R.

Syracuse.

SYRACUSE, N. Y., February 19, 1908.

Marcella Sembrich, Ellison van Hoose and Michael de Zadora came to Syracuse Tuesday night of last week and gave a most artistic recital. Tom Ward, to whose enterprise the concert was directly due, deserves the active support of the whole city in his efforts to make the season successful.

The Morning Musicals are active in their support of musical progress in this city. The fortnightly recitals of the club are listened to by crowded houses and furnish to their bearers an abundance of good music. Arthur Farwell addressed the club last Wednesday morning on "American Composers."

Bertha Becker, a Syracuse harpist, who is regarded by many as one of the foremost in her profession, is very busy with concert engagements and with her teaching.

One of the most talented of our Syracuse violinists, Gertrude Brigham Woodhull, is spending the winter in New York City as a pupil of Alexander Saslavsky, concertmaster of the New York Symphony and violinist of the New York Trio.

Mrs. J. Christopher Marks, president of the International Art Society, of New York, has been spending the past week in this city. Mrs. Marks has interested a number of people in the formation of a branch of this society in Syracuse. From present indications, the next few months will accomplish the organization of a promising branch here. The writer will be glad to furnish information as to the purpose and scope of this admirable cause to all who are interested.

An attempt will be made to secure enough subscribers to the Syracuse Symphony Orchestra concerts so that next season at least six concerts may be given. The good work which the orchestra and its capable conductor, Conrad L. Becker, has already done warrants continued support. The second concert of this season will be given at the Wieting, with the assistance of the Music Festival Chorus of 300 voices, early in March.

FREDERICK V. BRUNS.

Ypsilanti.

YPSILANTI, Mich., February 20, 1908.

Since the beginning of the year there has been considerable musical activity at the Ypsilanti Normal College. Abba Owen, assisted by the Peace Ladies' Quartet, Isabella Gareiss, soprano, and Randolph Kutschi, cellist, appeared at a recital in Normal College Hall on the evening of January 29.

Under the auspices of the Conservatory of Music a piano recital was given at Normal Hall, February 4, by Nathan Fryer, of New York.

The second recital in the Artists' Course was given February 18 by the noted soprano, Madame Maconda. Janpolski, the Russian baritone, is engaged for the third recital, to take place April 14.

The Ypsilanti Choral Society, under the direction of Frederic H. Pease, is rehearsing Rossini's "Moses in Egypt" for presentation April 16. The soloists are: Shanna Cumming, Albert G. Janpolski, Frederick Ellis, S. T. Slade, and Annis Gray.

The Junior Musical Club, made up of Jessie Bertha Gibbs' piano class, meets fortnightly.

J. B. G.

Atlanta.

ATLANTA, Ga., February 19, 1908.

Atlanta, internally, is almost musically dormant, but the recent influx of foreign artists has saved the situation. Who can say that the citizens are hibernating totally when Atlanta can give to the Savage Opera Company for two houses nearly \$7,000? Calvé, too, was greeted with a full house, or nearly so.

Calvé was in Atlanta for about ten days under the care of one of our throat specialists. Her throat indisposition was not noticeable at the concert and she was the same fascinating Calvé. Grace Lee Brown, who left Atlanta in September for Paris, writes that she is studying under De Reszke.

Mrs. Charles O. Sheridan is home for the winter after several years spent abroad. Her superb contralto voice, the broadness which comes from travel and reading, combined with a rare personality, always attracts around her a coterie of worth while people and her Thursdays "At Home" are profitable and pleasurable occasions. She has given in the South this winter over twenty concerts and has just returned from Columbus, Ga. She was assisted here by an Atlanta pianist, Edwina Behre.

Mr. and Mrs. Richard Schliwen left for Europe this month. Robert Armour, tenor, will soon leave for Oxford, Ohio, where he will appear in recital at the Oxford College. His program will include the cycle "Flight of the Eagle," by Homer Norris. Mr. Armour will also sing in Lawrence, S. C.

Eda Bartholomew's third organ recital at the First Methodist Church occurred Sunday of last week. Her assistants were Richard Schliwen, violinist, and Oscar Pappenheimer, cellist.

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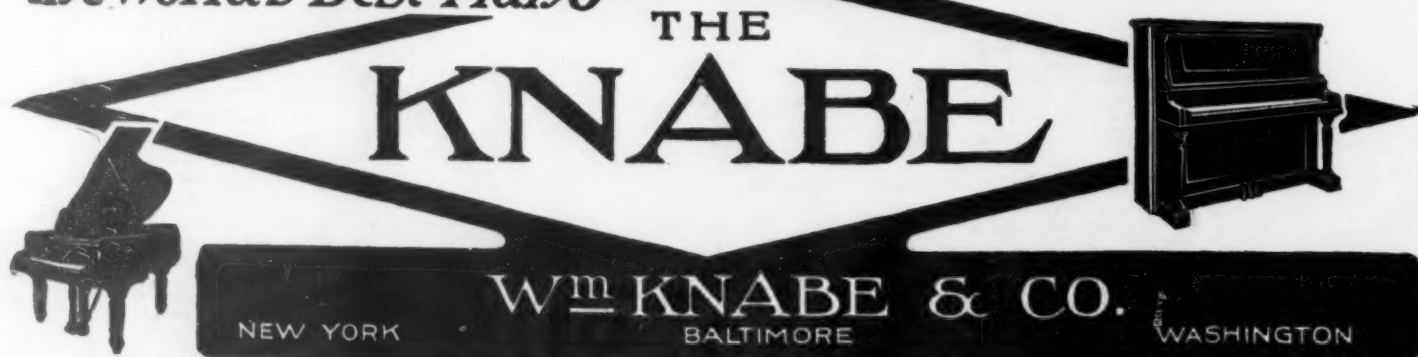
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